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NEWS REPORTING AND EDITING
An Overview

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NEWS REPORTING AND EDITING
An Overview

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Preface

This book titled "News Reporting and Editing: An Overview" presents readers with an overview of general functions and benefits of processes like news reporting, news editing in contemporary media and journalism. The fact remains that the better news reporting and its proper editing are the most important tools and techniques as far as quality of media and communication is concerned. This book focuses on the principles and practices are being applied in news gathering, news/reporting and news editing briefly. Major sources of news are highlighted, so that the strengths and influences of news media, in particular, that of the magazines. The various elements, dimensions and trends of news reporting and news editing in contemporary mass media and journalism are discussed in detail, thus highlighting the practical applicability of the aforesaid areas of studies. All this is further explained by the case study of reporting on polls/elections. In addition to the earlier mentioned, this book also provides a detailed account of journalistic writing in media and the role of reporters in it. This analytical framework would give the further insights required in this field of investigation and research. The structures and functions of various media organizations are presented, such as government media organizations and other mass-media related professional organizations with special focus on major Central Government media agencies. An elaborate descriptions about important press agencies, news agencies and feature agencies are given. The importance of content analysis in media programming is explained in detail. An overview of non-official media and its functions is provided herein. An introduction to Indian press, in general, and news plus feature agencies, in particular, is given. How all these are relevant in terms of media programming, is also reflected upon.

This book reiterates the fact that while addressing the issue of news reporting and news-editing, which are most vital pillar of mass-media and journalism, one should keep in mind that symmetrical layout, editing and presentation of news are the most required in contemporary media and journalism. Besides, the design, the layout and the presentation have to be functioned in character. Content analysis should be the basis of order of presentation, thus the role of news editing becomes so important. Public accountability for public business and public betterment should be the underlying current for undertaking such jobs in media and communication. Taking help of advanced technological innovations in news reporting and news editing is the need of the hour. Its proper assimilation is required for proper news organisation. Since, the news reporters are also the main news writers, their works need to be critically evaluated in terms of editing and presentation. Considering the aforementioned factors, editing of news copy becomes essential. There is a urgent need to further upgrade the journalistic writing in India, incorporating both the traditional and the modern elements, thus bring it up to an international level. Technologically India is

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already a front runner as far as software is concerned, its proper use in news reporting and editing is needed to be further reinforced.

Subject areas such as radio, television and films are covered in detail at an introductory overview level. Cable transmission, satellite communication, etc. are dealt in enough depth. Broadcasting today in general, involves the latest in programming services, incorporating continuously the developments and innovations in related technologies is being used in broadcast media and its networking. Also the sole of broadcasting, television, films and radio in rural development and education is being highlighted in great detail in this book, thus emphasizing upon the social relevance of media and broadcasting.

This book also focuses briefly on the significance of television, radio and films as broadcast media. It also addresses the issues related to technical developments in concerned areas of operation of these interesting means of broadcast media. The structure and delivery system, including the over-air network system of television is discussed. The significance of community broadcasting by radio is reflected upon briefly. Broadcasting Corporation of India, presently known as Prasar Bharti, and the legal regime which helps to regulate air-broadcasting in India is described in detail. A historical perspective of major broadcasting reforms is presented. Top on this line, the development such as digital broadcasting service in India, is also analysed in detail. In addition, the role and position of first global educational satellite educational system, launched in India, is dealt briefly. The aim is to device a policy perspective on the said issue, based on the impacts it has made on rural progress and education.

This book also describes the current status of television in mass-media and mass-communication scenario in India. A critical appraisal of the functioning of India's Government Television Agency, the Doordarshan, has been made, so as to evaluate its progress in comparative terms. The future prospect of Indian television as a medium of communication is projected, particularly its role in bringing about social change and progress. As another important mode of communication in Indian society, the role of Indian radio has been evaluated. The current status of community radio in India and its broadcasting patterns is described in detail. An attempt is made to provide a policy perspective on relevant issues, confronting radio-broadcasting and its networking system in India.

This book also provides an elaborate account of cinema as a broadcast media, particularly in Indian scenario. The case studies of Indian film industry and Indian cinema are presented. This book tries to convey that education through broadcasting focuses mainly they author on the relationship among the communicator, the message, the receiver, the media and the social environment in which this broadcasting takes place.

Suhas Chakravarty

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1

News and News Editing: An Introductory Overview of Principles and Practices

MAJOR SOURCES OF NEWS

News is what everyone wants to know about. A newspaper office's main concern is to gather and report news—local, state, regional, national, and international. The basic understanding about news is essential for any editorial work in a newspaper/news agency or a news magazine. In this chapter, we shall define news and try to understand all the elements which make news. We shall also discuss at length the significance of "news values" for a reporter. The sources of news are very important for a journalist.

Before you proceed further, try to find out what you mean by news. Have you ever thought about the nature of news? You must be listening to radio to update yourself with the happening of the country and the world. You must also be reading newspapers. Why do you read them? Your answer may be "to get information". And without, the information you may feel that you are lost to the world. You would not liable to relate yourself with the society—politically, socially and economically.

You would not like to read Monday's newspaper on Thursday to update yourself. Do you? Of course, we go back to the old newspapers to confirm certain information, but definitely, in general, we do not do that every day.

There are several definitions of news. News may be defined as "anything timely that interests a large number of persons, and the best news is that which has the greatest interest for the greatest number". In other words, the news is the timely report of events, facts, and opinions and interests a significant number of people. The news is a new piece of information about a significant and recent event that affects the audience and is of interest to them.

Having situated ourselves in the world of the 'news', let us now try to put all our ideas and understanding of the news and see if we can have a definition of the news.

Now, we shall present to you some definitions of the news. But a world of caution, you will surely find them almost comprehensive and almost all encompassing, but not complete. Therefore, we must remember that the news is relative. It changes with the changes in other factors related or connected to it. The definition of a news item is dependent on the size of the community, the periodicity of the publication, the social character and economic base of the community, the focus of attention or emphasis of the community.

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You must be aware of the famous definition of news developed by Jhon B. Bogart, City editor of the New York 'Sun'. He defined the news like this, "when a dog bites a man, that is not news; but when a man bites a dog, that is news". Jhon Bogart pointed out very correctly that unusual events fall under the purview of the news.

Later, another famous editor of the Sun, defined the news as, "...everything that occurs, everything which is of sufficient importance to arrest and absorb the attention of the public or of any considerable part of it". You must be familiar with the name of Joseph Pulitzer, the publisher of the New York World. He defined news as, "original, distinctive, dramatic, romantic, thrilling, unique, curious, quaint, humorous, odd, and apt-to-be-talked-about".

The founder of the first School of Journalism, Walter William, defined the news as, "...News, in its broadest sense, is that which is of interest to the readers—the public"... The former managing editor of the New York Times said that the news was "...anything you can find out today that you did not know before". We may provide you with some more definitions but we may do so at the risk of repeating ourselves or padding up this section unnecessarily.

Let us recapitulate the salient points of the news. The news is perishable—When the event is understood and the tension is eased off—the news gets less informative and more of history; of interest to a large number of people; of unusual events and happenings; what is new to the public; an event put forward by a reporter—without a reporter a news item does not exist.

However, you should remember that the general notion of the news varies with people and situations. Generally, though some of the points about news, may vary, but essential ingredients of the news are universally recognized.

Differentiating between Hard News and Soft News

The news is mainly divided into two main categories—Hard and Soft News.

The hard news is mostly event-centered. It is a narration of an event. The hard news items are centered on, "what, when, where and why". Consider the following news item taken from the front page of "The Hindustan Times", Delhi Tuesday, May 20, 1997.

More than 500 Killed in Bangla Cyclone

> At least 500 people were killed and several hundreds missing when a powerful cyclone hit Bangladesh's southeastern coastal districts today, report agencies.
>
> Official sources said that at least 400 people have been killed in Cox's Bazar and 100 others in Patuakhali. Storm, tidal surge and house collapse were responsible for the killings, the sources said.
>
> The cyclonic storm with a speed of 200 kph pounded the coastal belt this afternoon. Thousands of houses were flattened and trees and electric poles uprooted by the storm. The Chittagong district control room sources said that the storm started hitting almost all the coastal areas of the district with light rainfall accompanied by gusty wind.
>
> Officials said about 3,00,000 coastal dwellers were evacuated to makeshift shelters.

No doubt, the major thrust of a daily newspaper is the hard news. The main task of the dailies is to provide information to the readers. But, another type of news—more of analysis, reasons, background and interpretation—is becoming a very important segment

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of the daily newspaper. Mere accounts of events do not satisfy the readers. They would like to enter beneath the upper crust of hard news. This type of news is called soft news. Consider the following news item. This is taken from the edition of the Hindu as of the soft news.

Videoconferencing: Conferences without Travel

> Videoconferencing equipment is playing a major role in a worldwide communications revolution. Time and travel costs have been saved by providing people with the facility to talk face-to-face with colleagues and customers anywhere in the world by operating videoconferencing equipment from their desks.
>
> The system, which over a keypad giving easy control over the audio-visual link. Groups of people can be brought into a conversation by the system which also allows slides and illustrations to be displayed and common documents produced.

Videoconferencing technology will bring more efficient management control, quicker response time and better use of a company's resources.

It is bringing benefits in many different fields, including medicine and education. In California, for instance, it is being used for remote consultation and diagnosis between far flung medical establishments, meaningless travel for patients and rapid access to specialist advice for surgeons.

Modern Concept of News

News is one of the best known commodities in today's world. Everybody who understands a language and has access to mass media recognizes it. The concept of news must have existed even before the beginning of the era of mass media. One may find relics of a primitive system in remote tribal areas where people exchange local news during weekly markets just by talking to one another.

When two friends meet after sometime they exchange information which can be called personal news. Letters written to friends and relatives carry what can be described as news by them. This kind of information exchange is continuing since early days of human society in one form or the other.

Everybody will agree that death makes news. If a person dies of a disease or an accident it makes news. The importance of this news is related to the importance of the person and/or deadliness of the disease.

Mrs. Indira Gandhi was assassinated. It was big news. If she had died of a heart attack or in an accident, even then it would have been big news. That news was important because of the importance of Mrs Gandhi, other factors were there, but the biggest news value of that event was the person involved.

If a person dies in a road accident in Chennai it will be news in Chennai; but if he dies of AIDS in a Chennai hospital it will become news of not only national but of international significance. In this case the importance of news is because of the disease.

But even ordinary death of an ordinary old man will make news at least for those who know him and are related to him. It may not appear in a newspaper but it will be news to some people. Thus we can say that the concept of news in human society is as old as recognition of death as an event and its communication by any means to those

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whom the event would affect. Revolutions in transport and communication have led to various changes in significance and reach of the news but the basic concept is the same.

In this sense the concept of news may even be older than the concept of God. But as even today we do not have a universally agreed definition of God, there is no definition of news on which everybody agrees.

Before the era of newspapers and electronic media, news was communicated by word of mouth. Public announcements by those in power were communicated to the people by various kinds of drummers. Such announcements even now dominate the news coverage in the newspapers, radio and television in almost all countries respective of ideology. Radio and television stations become first targets in coups and those who snatch power from the old regime use these electronic drummers for their first announcements.

Though the concept is very old the word 'news' is relatively recent in origin. In English it appeared as "news" in 1423, "news is" in '1485 and evolved to "news" in 1523. It was only after 1550 that it became "news" and even in 1622 there was Butler's Weekly News in London while in 1685 we had such sentences as—"The amazing news of Charles at once were spread".

The four letters of the word news have been described as representing the four directions—North, East, West and South. News can come from any of these directions. But as we see every day all events do not make news. Only important and interesting events make news. Further, an event itself is not news—it becomes news when its account is available. Thus Bhagalpur Jail blindings made news several weeks after the event. Similarly, activities of Coomar Narain and Ram Swaroop were going on for quite some time before they made news 'when' the account became available.

History is also an account of important events. But it relates mainly to the past. News is in a way current history. Today's newspapers will be source material for historians of tomorrow as today historians consult newspapers of yester years in the archives. What is happening today may go down in history, but its account which media gives now is news.

But if new facts about an event of historical significance are brought out today then it will make news. What Richard Nixon wrote about the Indo-Pak war of 1971 made news more than a decade later.

Not only events but opinions also make news. Opinion of former Prime Minister Rajiv Gandhi about arms race in the world makes news. The opinion of the man in the street about the budget makes news. Editorial comments by important newspapers can also make news for other newspapers. Coverage of the Indian prime minister's visit in the media of the country will make news in India. What the Pakistani press is publishing about an event in India may be news for the Indian press. What the US press wrote about the Bhopal gas tragedy was news for Indian newspapers.

With these varying situations in mind we can attempt a definition of news: "News is an account of a recent event or opinion which is important or interesting".

Importance and interest are two factors that present unlimited variety and thus explain why an event is newsworthy for one newspaper or broadcasting station and not for many other newspapers and radio or TV networks; why one news item becomes world news while another may be fit for only a local daily.

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Understanding the News Values and Pillars

Importance and interest are often described as news values but in fact these represent the sum total of news values or intrinsic characteristics that distinguish news from non-news. Identifying and measuring these values is usually called news sense. It is commonly believed that reporters identify news by intuition. But this intuition, which should be called news sense, develops in news men who sub-consciously learn how to measure news values.

- *Change*: It is a basic news value. If nothing happens there will be no change. But the world is not static. Every moment things are different from the moment before. The bigger the change and the more the people affected by this change the more important it is from the news point of view.
- *Conflict*: Actual conflicts and even the danger of conflicts make news as they tend to bring about major change. All wars and threats leading to wars have proven record of newsworthiness. But conflicts of smaller dimensions like group or personal conflicts resulting in crimes, strike and demonstrations, etc., also make news. Even conflicting ideas and resulting debates make up news. Tension and suspense often associated with conflicts are also regarded a news values.
- *Disaster*: Be it a result of natural calamity like an earthquake or a volcano eruption or be it a man made event like the Bhopal gas tragedy or the Kanishka crash-disasters always make news. It is also true of disasters of lesser dimensions like boat tragedies, small acts of sabotage resulting in loss of life or property or both.
- *Progress*: Progress is also a news value as it is the positive result of efforts made by society. It improves quality of life. Through routine struggles of life frequently emerge shining successes. From laboratories after years of work emerge new devices, new inventions, new remedies. All this and its various dimensions make news.
- *Consequence*: The immediate and long-term consequence of an event also makes news. The more people it affects the greater the consequence. Fear of consequences of an event also makes news. Thus possible consequences of a nuclear war makes news and all efforts to avert it and failures or successes in that direction make news. Consequence also serves as measure of conflicts, disaster and progress. The greater the consequence, the more the news value.
- *Cause*: Like consequence, the cause of a newsworthy event also makes news. Every event has consequences so has it causes also. The cause of a hotel fire may be known immediately, it will make news, but if it is not known all efforts to find-out the cause and possible interpretations will make news. Similarly, various theories and interpretations of Punjab crisis will keep on making news from time to time.
- *Eminence and prominence*: Involvement of eminent personalities in an event adds to its news value and it is directly proportional to the prominence of the person. Thus, if an eminent scholar says something on a problem it will have news value while the same remarks made by an ordinary person may go unnoticed. When Mulk Raj Anand fainted while speaking at Lucknow it became national news. If this would have happened to a less known figure the importance of that event would have been reduced to that order. Prominence is many a time built up by

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media. Media had a major role in bringing Jarnail Singh Bhindranwale, Charles Shobhraj, Billa and Ranga and Rajnarain into prominence. And then whatever they said or did, even if it did not have any other news value, got into newspapers just because of their prominence. People were interested in them because they were familiar. A big chunk of news in media is about those who are known.

- *Timeliness*: It is also a basic news value as old news is no news. In a highly competitive world of journalism every medium tries to be first with news. News is a highly perishable commodity and therefore every medium tries to give the latest available to score a point over the other.
- *Proximity*: News is meant for human beings. The prime concern of a man is himself then he is interested in his neighbourhood. If other things are equal, proximity becomes key news value. A traffic jam in Mumbai will be more important for a newspaper published from Mumbai but may not find a place in a Delhi newspaper. If the prime ministers visiting Chennai his activities will get more space in the Chennai edition of Indian Express as compared to the Chandigarh edition of the same newspaper.
- *Novelty*: If a dog bites a man, it is not news, but if a man bites a dog, it is news. This old newspaper saying recognizes the news value of the unusual-novelty.
- *Human interest*: Almost everything in news concerns human beings, but this particular news value is the emotional context of the news event. Anything that appeals to everybody not because of interest in the subject but because everybody shares human experience has news value. Human interest is the element with which the reader identifies anything familiar that stirs his feelings. Crime stories, often have a human interest angle that makes then readable. Human interest content of stories is higher when ordinary persons are involved in extraordinary situations—an adventure, a disaster, a tragedy or a triumph. Human interest is also evolved when it depicts extraordinary persons in ordinary situations.

Understanding Factors like Recognizing and Evaluating a News Story

You know intuitively what a story is. Ever since you were old enough to speak, you have been telling stories and listening to stories. As soon as you could, you began reading them—mostly children's fiction at first, then factual stories as you grew older and began to read school books, magazines, and newspapers.

So you have been conditioned all your life to recognize stories. But when it comes to analyzing the components or putting together a story yourself, how well do you fare? Can you dash it off as quickly as you can tell it to a friend? Or do you freeze when you sit down at the typewriter?

If you are a would-be writer who freezes, chances are you have one or more of these problems:

- You do not have all the necessary facts. You can not supply the specific—who, what, where, when, why, and how that are the essential ingredients of every story.
- You are a poor typist, and you are thinking less about the story than about where to put your fingers.

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- You have no clear picture of the person you are addressing. You can not identify his interests.
- You do not understand fully enough the concept of "story".

Each point is important. Reporters always should have more information than they think necessary. They also must know what is important to the audience and have enough typing skill that manual awkwardness won't interfere with clear thinking. But above all reporters must have a good idea of what constitutes a story. True, no all news appears in story form. Every newspaper publishes a lot of information as statistics of his stock market reports, weather readings, football and baseball standings, lists of births and divorces. News broadcasters, having less time than the newspaper has space, devote less attention to lists of names and numbers, but they too deal with a certain amount of nonstory material. News of this kind, however, can be gathered and recorded by anyone, regardless of talent or training. The reporter who expects to be more than a clerk, must learn to put news in story form.

Differentiating between Fictional and Factual Stories

The beginning reporter, exercising caution, can learn something about "story" from fiction. News stories and works of fiction differ, of course. News consists only of actual persons and events, with nothing invented, whereas fiction consists of imagined characters and scenes. The reporter's goals, too, usually differ from the fiction writer's. Most news stories are designed to inform or explain, whereas fiction is written to entertain, evoke emotion, or stimulate thought.

But the essential elements of the "story" are the same: people and action. Journalists can use the analogy to fiction as long as they remember that the people they deal with are real and the actions they report are only those that could be proved in court.

Teachers of fiction define story as struggle. Call it conflict or merely action; the important thing is that something must happen. Without action, we have no story.

The simplest fiction plot involves one central character struggling to solve one basic problem. As the action progresses, the character encounters obstacles which require further action. In a good plot, the protagonist may move two steps backward for each step forward. At any rate, he or she keeps moving, struggling against obstacles or opposing forces. Struggle is the essence, and the story ends when the protagonist wins, loses, or quits. The reader is interested as much in the struggle itself as in its outcome.

In fiction or drama, the conflict may be either internal or external. The central character may struggle against a personal foe, against the forces of nature, against society or some segment of it, or against his own selfish impulses. In sophisticated fiction, the opposing force is seldom personified. It is only a situation, with no heroes or villains, against which a fallible human being struggles. This is the brand of fiction that most closely resembles reality.

Fiction stories must include motivation and sequel-cases and effects. So should news stories. But perhaps the most important thing that reporters can learn from fiction is that all stories involve people-individually or in groups-in action. Events never happen in a vacuum. People are always involved in them, and-except for natural disasters people usually cause them. The struggle may be anything but dramatic, the obstacles not even obvious, but struggles and obstacles are present in news as in fiction.

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In its totality, news is the daily chronicle of mankind-people talking, arguing, fighting, trading, planning, building and destroying, winning and losing, making love and making war. It is the story of individuals and nations, humanity and inhumanity; and any definition that omits the human element misses the point entirely. All news concerns human beings. Even when a story is primarily about natural phenomena—storms, eclipses, droughts, floods, or earthquakes we write about their effects on people or how people view them. We are human beings writing about human beings for human beings.

From all this, we can derive three rules for the beginning writer:

1. Put proper names into your story—names of individuals and organizations.
2. Use strong verbs—as strong as the action justifies.
3. Write mostly in the active voice, which stresses the actor. Most events do not just happen; people cause them.

Need to Avoid Overdramatization

Before you charge off in a cloud of purple prose, bent on turning every story into a drama, a word of caution. No story is more than an abstraction from reality. It is never life itself. Until it is written, it isn't even a story. It is merely an event, an idea, or a set of circumstances that becomes a story only through the reporter's perception and skill. And ethical reporters must always ask themselves whether they are seeing the "story" clearly and coolly or whether they are exaggerating the conflict and overdramatizing. Journalism has no place for the writer who "never lets facts stand in the way of a good story".

Life unlike fiction, is seldom melodramatic. It has few clearly defined heroes or villains, and even those can not be labelled as such. They can be characterized only through fair, objective reporting of their deeds and words. The "villain" in real life is seldom an individual or even an identifiable group. More often it is a situation that has developed over such a long period that the early causative factors and the persons responsible for them have been long forgotten. Society itself the circumstances under which it exists, its customs, and its restrictions is at the root of many evils. Thus, the reporters who look for a specific culprit usually are either wasting their time or distorting reality.

Nor should the reporter seek out controversy. Like violence, controversy usually will make itself known. It is true, without conflict no story exists. But conflict does not necessarily imply either violence or controversy. For example, a scientist searching for a cure to cancer is engaged in a conflict against the forces of nature and the frustration of failures. This is by no means a controversy. Even when a controversy exists, the reporter must take pains to avoid portraying a simple difference of opinion as a confrontation.

Understanding other Storytelling Limitations

As tellers of stories, journalists have several limitations. They have neither the time nor the space to develop a story as thoroughly and "realistically" as the fiction writer. Much of the minor action and physical description the fiction writer uses to make a scene vivid must be omitted as unimportant; the reader of news is more interested in the outcome than in the events leading up to it. Therefore, reporters seldom tell the story chronologically. Instead of keeping the audience in suspense, they being where fiction writers would end-with the climactic action and its net effect.

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Nor do journalists have the fiction writer's freedom of expression. They can not comment on the action or enter the characters' minds. They write only what is said or done, not what a person thinks or feels, which means that they often must present action without fully explaining its motivation.

In fiction, the story usually ends when the protagonist wins, loses, or quits. In news, it is not easy. First, we have no protagonist in the fiction sense, because reporters do not take sides. Second, there are few winners and few losers (except in the sports report), and sometimes you can not tell one from the other. Further, the action refuses to stop at a convenient place. Some human struggles seem to continue without end, and the only way journalists can approach the fiction writer's "satisfactory ending" is by quitting when they have presented all the facts available at the moment.

Differentiating between News and Story

To the writer of fiction, the story is in a sense its own end. But to the journalist, the story is only a container, a form in which news is presented. And it is easier to define the container than its contents. People generally agree on what constitutes a story, but they differ widely over what constitutes news.

News must be timely, factual information which has some value to the reader or listener. It may be enlightening, instructive, or only entertaining. It may be only in interesting tidbit to store away in the mind, something that adds to a person's general knowledge, or it may be information that can be put to use immediately, such as announcements of future events. Regardless of its nature, it can be considered news only if the reader sees some benefit in it.

Indirectly, of course, the public may benefit from almost any current, factual information. The more a person knows, the more he or she can talk about. People who gossip know this instinctively. And some people—salesmen, politicians, and others whose success depends partly on conversational ability-approach the news consciously with the goal of having something to talk about. (Reporters, too, can benefit from this approach. If they are well informed in several news areas in addition to their own, they seldom lack an "ice-breaker" to open an interview.)

Defining News

Anything you did not know yesterday. If it does not somehow add to what you already know, it is not news.

Whatever interests the reader. If it does not interest somebody, it is not news. On the other hand, some highly interesting information-gossip, for example may not be news because it lacks significance.

Tomorrow's history today. This is a good definition of the outstanding stories and even of some less attention-getting stories that are laden with statistics. But it gives news more importance than the bulk of it deserves.

Any change in the status quo. This approach is based on the notion that something must happen, or there is no story.

The status quo itself. The prevailing situation, which the public may ignore or take for granted, can be important news when it is made visible and analyzed.

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"A timely, factual report of events, ideas, and situations that interest the public". This may be the best definition of all. It combines timeliness and audience interest, and it is slightly less vague about subject matter. And, unlike the other definitions, it says that news is not news until it is reporter.

The list could go on for several pages. But perhaps the best, advice to beginners is that if it is timely, something the general public has not heard or noticed before, if it interests you or an identifiable portion of your audience, then it is news.

News as Many Publics, Mostly Local

Telling a story implies an audience. Defining news, which is the content of the journalist's story-involves determining the relationship between events and the interests of your public. Thus the concepts of story and news are inseparable from an awareness of audience or reader.

You may dream of writing the Big Story that will be read by everyone in the world, but it is only a dream. Even the most important international stories reach only a fraction of the world's population. And usually reporters write for a far more limited audience: the readers, listeners, or viewers in a precisely defined geographical area. The newspaper or broadcast station's first goal is to serve its own trade area. Most stories, therefore, are primarily of local or regional interest. The community—its economy, geography, history, traditions, and ethnic composition plays a large role in determining what constitutes news. For example, a story from Cuba presumably is more important to people in nearby Miami than it would be to Kansans. And a story from Oslo or Stockholm will attract more readers in Minneapolis, with that city's large population of Scandinavian descent, than it would in Houston, New Orleans, or Santa Fe. Similarly, a change in the price of gold automatically is top priority news in Lead, South Dakota, whose only industry is the Homestake Gold Mine. And the price of corn means more in Iowa than in California.

No community, of course, is an entirely homogeneous group of people. Instead, it consists of many small publics within the general public. Each of these special groups is united by a common bond of interest. And to build and hold mass circulation, newspapers must recognize the particular interests of each group-blue-collar workers, fans, youth, housewives, parents of school children, the family and friends of the bride. Reporters soon learn to write for numerous publics with interests they may not share.

News as Interests Shared by All

Regardless of their different interests, all our readers and listeners are human beings, and they are alike in all ways that one human being is like another. No study of the reporter's audience is complete, therefore, without some examination of what writers call "the human condition".

Lawrence Durrell wrote four novels, known collectively as The Alexandria Quartel, in which he attempted to demonstrate that in the final analysis all things will be shown to be true of all people. Perhaps Durrell's is an overstatement, but psychologists agree that all humans are much alike, that they are both rational and emotional, that they live in a constant state of conflict between self and society, that they are always struggling to reduce the tension of this conflict. Humans are basically selfish, yearning for freedom yet realizing that without social order no individual can be free. They know they are mortal, that

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someday they must die, a truth against which they constantly rebel. Since they can not attain physical immortality, their alternative goal is to live as long and as well as they can. Most people want love and affection, recognition for their achievements, and status among their peers. All want to be healthy, and most want to prosper.

To summarize, all humans want a longer, healthier, and happier life both for themselves and their children, who may be their only ticket to immortality. And, perhaps unconsciously, they expect the media to supply information that will help them attain these goals. Primarily, people want stories that will:

- Warn of imminent physical danger—an outbreak of war or local violence, an approaching storm, an epidemic, an unsafe product, or adulterated food.
- Report developments that promise to extend life—a pace agreement, a medical discovery, improvements in hospital facilities, a new system of keeping physically fit.
- Expose threats to individual freedom—political oppression, economic injustice, infringements of civil rights.
- Help them improve their economic or political position—simple informative stories about business developments and the employment situation, or explanatory or even instructive stories about managing investments, preparing for retirement, juggling the family budget, or preparing the tax returns. A political or economic feature even may be a success story about a person the reader dreams of emulating.
- Describe improvements or deterioration in the quality of living—urban decay, the crime rate, vanishing wildlife, advancements in housing and recreation, changing mores, improvements in clothing and cooking.
- Tell what is happening or is expected to happen to their children readers want to know what kind of world their children will live in and how educators are preparing them for it.

Visualizing Reporters as Watchdogs

To help protect their audience, many reporters view their role as that of a public watchdog. They stand ready to detect and report anything dangerous to the public's physical, economic, or political security—a hazardous drug, unsafe toys, business collapses, waste of public funds, political blunders, pollution of the environment, racial discrimination, violence and injustices of many kinds. They try to provide information that will "keep the establishment honest".

Because of this watchdog function, the press often is criticized as a purveyor of only bad news. Yet without this "bad" news, how would the public be warned? How could the average person acquire the information he needs to act with enlightened self interest? The thoughtful editor realizes that "bad" news is one of his more important commodities, that somehow he must keep the reader informed without becoming a chronic alarmist.

The first step toward balanced news judgement is to recognize that the press has a responsibility to report progress as well as threats. Arms limitations, cancer treatments, reduced taxes, and shorter work weeks are at least as important as the more depressing stories. Any event or situation that affects the reader's security in any manner, favourable or unfavourable, is top priority news.

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Understanding Working Classifications

Not all stories deal with life, death, taxes, food, clothing, and shelter. And of those that do, not all are concerned with immediate action. Reporters write many "idea" stories about religion and philosophy which deal with universal interests but which are hardly "gut issues". In addition to such stories that appeal to the intellect, they write many that appeal largely to the readers' emotions—their vanity (they like to see their names in print), their curiosity about neighbours, their desire for a thrill, a shudder, or a laugh.

How can we classify such a wealth of subject matter with so many different goals? We could, perhaps, talk of "hard" news (that which is immediately useful) versus "soft" news (That which has delayed value). Or "spot" news (highly perishable because of the time element) versus "feature" copy (usable anytime this season). Or we could departmentalize news into sports, home and family, city, state, national, and international. Or we could distinguish between the investigative story, which can require weeks of digging, and the publicity story, which can require weeks of digging, and the publicity release which arrives without any effort' on the reporter's part. We could even classify stories by whether they deal with events, ideas, or situations, or by whether they are informative, explanatory, or entertaining.

Perhaps the wise course would be to avoid categorization completely. But to understand how professionals think, let us examine a classification system often used by working journalists. This divides stories into three categories: straight news, interpretation, and human interest. Like all classification, this system is arbitrary, artificial, and often difficult to apply. Indeed, it is a rare story of any length that is entirely "straight" with no interpretation or human interest. Nevertheless, these three categories are used so commonly that the beginner at least should be aware of them.

This often deals only with events. Straight news results from simple surveillance. Most routine stories—obituaries, meeting notices, traffic accidents, crime reports, and weather roundups-fall into this category. When city editors tell reporters to "play it straight," they mean to confine the story strictly to the facts and avoid any attempt to determine motivation or long-range consequences or arouse any emotional response in the reader. On most simple stories, reporters encounter no problem; they play it straight automatically. But on some sensitive developments, editors may have to warn them against interpretation because motivation or consequence can not be determined immediately or because of the danger of arousing violent public response.

Making Interpretation

This is an effort to tell what the facts mean in terms of causes and effects. Even the word "interpretive" is enough to start a controversy in some newsrooms, where editors may argue long and inconclusively over the definition of objectivity. For this reason, many working journalists never speak of "Interpretive" pieces. They call them "backgrounders," "situationers" or '"depth reports," if only to avoid arguments.

Interpretation, by whatever name it goes, deals more often with situations and ideas than with isolated events. It is explanatory writing, usually arising from analytical coverage of government, the economy, education, or social problems. It requires expect knowledge of the subject and an imposing array of facts, plus the ability to put a complex situation or idea into simple, understandable language. Reporters try to tell what the facts mean

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without resorting to speculation. Occasionally, when the meaning is not clear, reporters may be forced to quote the speculation of other observers, if so, they must know the subject well enough to pick sources who can speculate with some authority.

Because the line between interpretation and editorializing is so fine, editors often discourage beginners from any attempt to "interpret". They prefer to assign interpretive stories to reporters who already have demonstrated the necessary knowledge, judgement, and skill to present interpretation fairly and clearly.

Rekindling Human Interests

In this kind of news, which usually focuses on an individual rather than a group, the actual subject is a feeling or an emotion. Writers however, do not editorialize or express subjective reaction. They achieve their effect best by "putting the reader there," by showing the event or situation that arouses emotions or a sense of humour. This is sensory writing, close kin to fiction, and reporters often use narrative organization and other literary devices. They round out the story with colour, description, anecdote, dramatic quotes, or dialogue; but as in any other reporting, they never go beyond the provable facts.

A story of this sort, if it had been written without names, probably would have been rejected. News reporters tend to be extremely skeptical about "great human interest" stories. The more they sound like good fiction, the more likely they are to be fiction.

Featurizing and the Feature Article

Every reporter likes to write the story that is thoroughing, and interesting from beginning to end, the story that will still be usable next week or even next month because it has a semitimeless quality. Stories of this sort, which must rely on something other than immediacy for their appeal, are known as feature articles. The subject may be anything—a person, an idea, a situation, a hobby, a process, or a historic anniversary. The purpose may be to inform, to explain, to instruct, or only to entertain. The only qualities that set the feature apart from other stories are its lack of immediacy and its depth treatment of an interesting or provocative subject. For good examples, see the inside pages of your Sunday newspaper.

A feature should have a 'news peg', that is, it should be related to a topic recently in the news. Sometimes the news peg is implicit; sometimes it is expressed clearly near the beginning. The "peg" is the writer's way of telling readers why the article is being published, why they should bother reading it.

The rest of the story quotes businessmen, a banker, a lawyer, and several women on the divorcee's plight. At no point does it cite the date of any specific action. It appears, therefore, that it could have been written several weeks before publication.

Although human interest is not an absolute requirement, most effective features contain a considerable amount. The reason is simple: human interest, expressed in colour, description, anecdote, and dialogue, is a proven means of keeping the reader's attention throughout a long story. This aspect of most features has caused some confusion in terminology. When editors tell reporters to "featurize" a spot news story, they usually mean to play up the human interest, to focus on whatever is amuzing, odd, or unusual. They seldom mean to turn it into a genuine depth article.

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Relevance of Classic Yardsticks

All news judgements are relative. Whenever editors say "This is news," they mean "for this newspaper in this community today". Tomorrow the story may be dead because it has lost its timeliness. Or it may be crowded out of the paper stories of greater significance. We can never judge a news story except in relation to other stories at the same moment. Even then, the evaluation of news is a highly subjective process.

One editor may view the events of the day in the broad context of world history while another view to the old-fashioned notion that "a dog fight on Main Street is worth more than a revolution in Latin America". The first accuses the other of provincialism; the second retorts that the first is guilty of Afghanistanism. Editors are no more agreed on news value than are readers.

Still, no matter how they apply them, all editors measure news values by the same yardsticks. These are:

- *Significance*: whether the event promises or threatens to change the course of history. An event's significance is determined by how many persons it will affect, to what extent, and for how long. The reporter asks what will be the consequences.
- *Magnitude*: how much, how many, how big, how fast. Everything else being equal, a million is bigger news than a thousand. A plane crash that kills 120 is bigger news than one that kills five and a hurricane with 200-mile-an-hour winds is bigger news than one that barely qualifies. The reporter asks how many are dead and how much will it cost.
- *Timeliness*: the reader wants information that is new. The reporter asks when did it happen, and ordinarily tries to work the day into the first sentence to let the reader know that it is new. Priority usually goes to the latest action, but even an action that happened long ago may still be spot news if it is only now being disclosed. For example, any new information about Noah's Ark would be news.
- *Proximity*: a two-dollar word for the local angle. If all else is equal, here is greater than there. Readers are interested most in those events closest to them. The reporter asks where.
- *Prominence*: names make news. These are generally names of persons or institutions that already have aroused public interest. The name might be that of the president or a senator, a celebrity in sports or show business, or an institution such as Harvard, the U.S. "Marine Corps, or the Central Intelligence Agency. The reporter asks who.
- *Human Interest*: a quality that every reader can relate to personal experience or recognize as a universal aspect of life. Does the story hit home? Here the reporter can examine only his or her own reaction.

Major Ingredients of News

You have discovered some elements which make the news. Now, in this unit, we shall closely look at all those elements and try to understand them comprehensively. The following are some of the important ingredients of the news. We shall learn about them systematically.

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- *Timeliness*. News must be timely and new. It will not arouse interest if it is already known, or brought to notice long after its occurrence.
- *Nearness or proximity*: People are more interested in what happens under their nose in their village, town, country rather than in distant places. Similarly, they are more concerned in the occurrence of an immediate impact on them. The news that the price of rice may rise, will make them sit up more than a report that government subsidy for fertilizers has been abolished.
- *Conflict*: People gather in a street if and when there is a fight. Conflicts of all kinds are part of life and make good copy.
- *Prominence*: What happens to important people makes news. The value of the news increases with the prominence of the person involved. Former Indian Prime Minister Rajiv Gandhi's assassination made the world headlines, but the murder of a village head may be carried only in a local daily. What the prominent people say, is also grist for a reporter's mill, particularly if they make some announcements which have an impact on the common people.
- *Government action*: The passing of a law or other orders concerning general people, cabinet meetings, parliament and assembly sessions, notifications about new rules and regulations are news worthy. However, you should begin with the impact of such events such as "Motorists can make one time payment of road tax from January 1. The Motor Vehicles Act was amended by parliament today to this effect".
- *Development projects and issues*: This is not news about government action activities, though sometimes it will also qualify to be covered. The invention of a high yield variety rice and its success in changing the life-style of a community will be of interest to people who will financially benefit from it.
- *Human interest*: If a woman gives birth to quadruplets in a village, it will make news in every household. That should make news everywhere else too. People are interested in what is happening to other people. In addition, oddities, humour, tragedy, triumph over handicap, stories involving kinds, animals all make for good human interest stories.
- *Weather and sports*: Both the weather and the sports have great news value. Arrival of monsoon or cyclones is a front-page news. An entire page is devoted to sports in many newspapers.
- *Follow-up*: The news item become very interesting for the general public when the issues are followed and updated. It is extremely important to remember that follow-up of news events will keep the interest of the readers alive. A good news story does not end at the first reference.

News values differ from community to community, country to country. What is common practice to one community may appear to be an oddity for a city-bred audience. While reporting such events, you should be careful not to appear to be derogatory in tone or in content. Similarly, news values are different for developing and developed countries. For the industrialized and individualized societies of developed countries, communally provocative speeches and incidents may be reported word for word, blow by blow. But the same treatment would be suicidal and would be lighting a powder keg in a communally sensitive, illiterate, developing country. You should take all possible care in reporting such

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developments keeping in mind the volatile nature of the audience and the reach of your publication.

You must also follow some journalistic ethics and at times impose some self censorship. Freedom of the press is not a licence to damage or destroy anyone's reputation. You should strictly adhere to the following guidelines, among others to ensure that journalism is constructive and not destructive.

Accuracy is basic to any news item. When you fail in accuracy, you lose credibility. Cross check your facts and information. Check figures, names and facts. Check how names are spelled. Did you get the first name correct? People are greatly offended by misspelled names. If you are paraphrasing a speech from a text given to you, make sure you do not change the meaning or quote statements out of context. Exclude rumours or gossips from your report. To be balanced in reporting, is as important as being accurate. If you are writing about a controversy, give both sides of the story. When reporting a strike, for instance, give the claim of the authorities and also that of the workers on how far it is successful. If it is a 'hartal,' or tends to give too much of foreign news which has little relevance to your readers. You should not mix your opinion in the story. Report only facts and other people's opinions. You should be a disinterested observer, reporting events without taking sides. A story may be best in verbiage. Your introductory sentence should be short and in active voice to the maximum extent possible. The ideal length of each paragraph may be 3-4 lines containing one-two-three small sentences to facilitate easy comprehension. The original news item has statistics and many technical terms which may easily confuse the ordinary readers.

Whenever you do a news report, consider the impact your story should have. Will it induce some changes somewhere for the better? If you write about a dilapidated, overused bridge in time to move the authorities to take up repairs, you may help avert a tragedy. Develop a "nose for news", particularly news that will make an impact.

A reporter, to be successful, should have a variety of reliable and highly placed contacts. They are some of the useful "sources" for his information. Among the news sources, some are available to all reporters, such as public meetings, monitoring of radio and television programmes, press conferences, news briefings, seminars and other functions. But the contacts are sources of exclusive information for the reporter. They may be in the government, public or private sector business or just anywhere. Sometimes a valuable tip-off may come from an ordinary person such as the driver of a minister's personal car.

Some of the contacts may like to be quoted for the story as it gives them publicity. In case of a critical story, they may not risk their neck. In that case, the story may have to be distributed to 'sources' only. It is the responsibility of a reporter to ensure the truthfulness of a report. In such cases, it will be advisable to keep some documents (copies) or and audio tape to prove your story.

In the business of collecting the news, particularly of critical and investigative nature confrontation with the government is inevitable. A politician seeks to shape the world towards the ends he considers worthy. A journalist chronicles daily events, places facts before the public, and tries to communicate that he considers truth. This may not suit the politician all the time, hence confrontation may occur. In case, a confrontation becomes inevitable, a reporter should face it.

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He should also treat his sources as "sacred". There may be pressure on the journalist from the government and the judiciary at times to disclose the sources. Protecting one's source is a cardinal principle of journalism.

You have to be cautious of advice of unattributable information by the government.

An editorial in the Washington Post on December 17, 1971 by Executive Editor, Bejamin Bradley is still relevant today.

"Over the last five years, the reporters and editors of this newspaper have become increasingly concerned about the use and abuse of the unattributable information by the government at background briefings. In theory, unattributed information given to the press by the governmental background briefings enables the press to do a better job of reporting. In practice, this is less and less true. Background briefings have become the vehicles for the government to give its versions of the news, to use the press as a vehicle for its policy announcements and its political advantage without taking responsibility for what it is saying. This practice has been true of every administration. The Washington Post, newspaper has long been a party to this practice. The public has suffered from this collusion between the government and the press.

We are now convinced that we have engaged in this deception and done this disservice to the readers long enough. Therefore, it is now the policy of the Washington Post in its coverage of government news briefings, to insist on public accountability for the public business. We instructed our reporters to insist through every means available to them that material offered at these briefings should be on record and fully attributable. If ground rules are imposed providing for anything less than full attribution on the record, Washington Post reports will immediately say that attribution be made direct on the record.

If that request is refused, the reporter will seek attribution specific enough so that no reader can reasonably be confused.

If this request is refused, the Washington Post has instructed its reporters to inform the agency or official that the newspaper's handling of the material will public. We believe that responsibility cannot be transferred by us to any public official or circumscribed by government edict. The Washington Post believes that while certain circumstances may make full on-the-record attribution impractical, the public interest is not served permitting statements of policy to be made by government officials who are unwilling to be held accountable for their own words.

The decision whether to remain voluntarily in the briefing is one for the reporter's discretion, under normal conditions, he would remain and report under these guidelines.

Nothing in this policy concerns contacts with government officials and other news sources, initiated by reporters of Washington Post. In these instances, the contacts will continue on an independent, individual basis, under terms understood and accepted by the reporter and the news source".

STRENGTH AND INFLUENCE OF NEWS MEDIA

The news media on the whole have seldom been more affluent, and more on the defensive, than they are today. The better newspapers and magazines have been inclined to place a large share of the blame for this peculiar state of affairs on the follies of television. The

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electronic media, in turn, have pointed with angry righteousness to some of the more reprehensible practices of their printed opposition.

When areas of lamentable public ignorance in the news have been disclosed, both have been accused of under informing and even misinforming the people. In return, the more despairing among. The Journalistic Establishment have tended to question the intellectual competence of a public that has seemed too often to be more devoted to soap opera, packaged sex, and animated comic strips than to the necessity for accumulating information to advance the slow and sometimes painful process of self-government.

It has been the kind of distressing situation in which an ancient Quaker once observed to a friend at the Village Meeting House: "Everybody here is crazy except thee and me, and even thou art a little queer".

News Media: State of the Profession

Nevertheless, the concern that many responsible journalists feel over the state of their profession in the United States is very real and it is soundly based in the main. Not since the era when 80 per cent of the American press unsuccessfully opposed Franklin Delano Roosevelt during his four campaigns for the Presidency has the serious journalist felt less like a leader of public opinion and more like a follower. The strictures of the United States Supreme Court in the cases involving free press and fair trial, the frustrations of the Vietnam War and its coverage, and the lingering public resentment of the journalists' role in the Lee Harvey Oswald television murder all have played a part in this slump in news media prestige.

But the trouble goes somewhat deeper. There is demonstrably little public enthusiasm for the undoubted rights of the news media, for their perennial crusade for freedom of information and more than a little suspicion of the noble postures of the American journalist. When James Reston observes, "The credit of the American newspapers with the American people for accuracy and good judgement is not high," it is not necessary to draft a questionnaire and take a public opinion poll to conclude that he is right. There is also little doubt that the credit of television ranks considerably lower with the well-educated viewer, no matter how enthusiastic the kids are over the animated comics and the housewives over the soap operas and tenors.

The point is that the bulk of the news media and a large section of the public are not on the same wave length for the diffusion of all but the most immediately important news, and have not been for a long time. There are few open signs of displeasure; instead, there is simple evidence of a prevailing skepticism and lack of enthusiasm that creates concern over the lack of public empathy for its news media as a whole.

Earlier in the century, when the country was smaller and the news much simpler, the situation was markedly different. A less affluent and a less educated public was far more inclined to embrace its newspapers and magazines with a fanatic loyalty or damn them with shrill invective. There was precious little apathy then, for it was the time of Joseph Pulitzer and others who fought many a good crusade. Everyone could find a hero or a villain in such a company; some, like Upton Sinclair, even cried out that the whole thing was a miserable capitalistic conspiracy.

In many an immigrant home, the favoured daily newspaper was second in importance only to the Bible and was read with great care. I remember that when my father read aloud

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from his favourite editorial page, my mother and I were dutifully silent. Nor are my memories as a child unique, many another, coming from such an environment, will agree that a favoured newspaper occupied a place of respect in the home. It was the communicator, teacher, moral force, and even the intellectual leader at times of a whole generation of new Americans. Their children, for the most part, have come to take much of the press for granted and to look at television for ammusement plus a little news.

Ironically, the press as a whole is much better in the latter part of this century than it was at the beginning. Many more of its leaders take their public responsibilities with the utmost seriousness. They print more news and offer a greater diversity of opinion. While a monopoly position in all but a few cities has killed off a choice among newspapers, it has also caused many surviving newspapers in metropolitan centres to make substantial improvements.

Whatever gains the press as a whole has made in these areas, however, has been offset in the public mind to a considerable extent by the development of the electronic media as the first source of breaking news. In addition, the rise of the weekly news magazine has given millions of people access to explanations of national and foreign news that are either omitted or sketchily published by many small and medium-sized dailies.

Finally, and this is most important of all, the essential character of the audience for the news media has changed. If the image of the news media is not one that provides general joy and satisfaction within the republic, it is far worse abroad where feelings range from professional jealousy to uncritical but emphatic dislike. To the world at large, the American press is a fat and luxurious varicoloured jumble of newsprint, much of it wasted on irrelevancies, which reaches the stupendous proportions of a five- or six-pound advertising throwaway on Sundays. American wire services, despite the care with which they are edited for foreign consumption, are regarded as vehicles of American policy even by sophisticates in foreign governments. American news magazines, tartly and tightly written, often are resented when they produce unfavourable accounts of foreign lands and accordingly charged with putting the American panorama in softer focus. As for American radio and television, they are the repositories of all the historic complaints first registered against American movies—crass, crude, money-grabbing representatives of a nonculture.

This exaggerated catalogue of journalistic short-comings is largely accepted by the American intellectuals who have great respect for foreign opinion. But it would be a mistake to dismiss the impatience, even the outright dislike of the news media by the intelligentsia as the built-in prejudice of a small number of inveterate critics. There is no doubt of the blindness of the prejudice, nor of the tremolo of scorn with which the very word, "Journalism," is uttered in the classroom; yet, such attitudes are an important part of the foundation of mistrust and doubt of the purposes of the news media that exist in the United States.

It is not enough to hold up a few great newspapers, magazines, or television programmes as exhibits to prove the virtues of journalism, nor can the work of the wire services be justified by showing how many million words are transmitted each day to thousands of outlets all over the world. Unlike the physician, the scientist, the lawyer, clergyman, or engineer, who are judged by their noblest works as a rule, the journalist is generally assessed by his worst performances. This may be unfair, but it is true. The youngest and greenest journalist knows, almost instinctively, that there will be latent

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hostility to his every inquiry even if he tries to learn who stole the cake at a Sunday school picnic. Somebody will always turn up who has an interest in delaying, twisting, or suppressing the news.

The suspicion of the journalist's intentions is, of course, not particularly new; it also is not confined by any means to any common in particular. Even in closed societies, where the journalist is supposed to be the mindless creature of the State, there have been instances in which government officials have been unduly annoyed by inquiries from their own press people. There should be little cause for wonder, consequently, that in the scant two centuries of independent journalism, mainly in the English-speaking nations of the world the journalists have tended to cluster together for mutual effort, a kind of faltering semisupport, habitual professional shop talk, and the pleasures of social diversion. While they have never been able to present a solid front on very many issues, they have chosen to live for the most part in a self-imposed pale inhabited almost exclusively by other journalists, congenial news sources, and a few carefully chosen outsiders.

It has been observed in consequence by those who despair of the journalist and ridicule his profession that he prefers, and indeed, often enjoys his own company during leisure hours. He has also been accused, sometimes with justice, of gathering his ideas from his fellows and sometimes promoting his own wrong-headed notions, instead of departing from the herd for a cold, lonely, painful search for the truth. Nobody can determine, of course, the extent to which news and ideas are shuffled and reshuffled instead of being independently reported and assessed. However, the sameness with which the news is reported, even by correspondents who are completely out of touch with each other, is one of the less pleasing aspects of American journalism today. Outside the confines of most metropolitan communities, news tends to be what the wire services say it is because the individual local newspaper and electronic media sometimes have no other quickly available resource to challenge the wire service file.

Nevertheless, it would be a mistake to place exclusive blame for these shortcomings on the publisher, the broadcast executive, or the responsible editor. Of the 600,000 people employed in all forms of journalism in the United States, perhaps 60,000 are engaged in news gathering, writing, editing, and commentary. Scattered as they are throughout the land, and working at all hours around the clock, these editorial staff members would be difficult, if not impossible, to control by any central source in American society. The Russians may not believe it; but then, the Russians are suspicious even of Pravda and Izvestia (and with better reason, too). The sameness of the product, in too many instances, may be accounted for only by the identical processes of training, news assessment, and operational techniques.

The truth is, quite baldly, that whether a journalist's professional beginnings are in the print or broadcast media or in a university or college newspaper or journalism school, the root of what he learns is still based on the newsroom techniques of the newspaper. It has been so for a hundred years or more and is likely to continue, unless more great universities in the land join the few that already have pioneered in a broader journalism education that breaks cleanly with the tradition of techniques. Until this happens, the man of ideas, with only a few exceptions, will inevitably be overshadowed in journalism by both the technician and the manager. Consequently, there will continue to be more concern over

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form than substance in the news media as a whole, with resultant public boredom over much of the routine end product.

It will not do to blame the advertiser for this static position in the development of a consequential news report. The journalist, conveniently overlooking his own weaknesses, customarily argues that the advertiser and his powerful agencies are at the bottom of most of the ills of journalism. He is often singled out as the real culprit for the wave of press consolidations, the death of mass circulation magazines of some importance, the flourishing state of the fluffier side of television, and the relatively hard struggle that is waged by marginal magazines and newspapers of high intellectual quality.

This is quite an indictment, however, to accuse is one thing and to provide convincing proof is quite another. Certainly, as the great patron of the news media, the advertiser bears his fair share of responsibility for his part in the proceedings. But this scarcely excuses the journalists for producing so much indifferent fare for the public. No advertiser, in short, can be blamed because a newspaper is a poor shadow of what it should be. And however great the influence of advertising on television programming may be, it has less to do with the substance of news shows than the timidity of its editors. As Chet Huntley once conceded, "In our sometimes zeal, for shooting film with interesting facades and lovely landscapes, and in our fear of dullness and the low rating, we arbitrarily rule out a long and imposing list of awesome subjects and conclude that they were just not meant for television and radio. What an incredible confession of weakness!" Editors in the other media, who cannot hide behind lovely landscapes, could well make the same confession.

It follows that the journalist, with the obtuseness of a Brutus, too often has looked everywhere except within himself to excuse his faults. He can no longer pretend that he is a poor, raffish wretch, a hostage to uncertain fortune, to be batted this way and that by the forces that contend for primacy over him. It is an illusion that has no validity today, and probably had a lot less than Upton Sinclair imagined at the turn of the century. For the journalist in the declining years of the twentieth century, despite his fluctuating influence, has won recognition as a substantial force within himself and very often is counted upon as a valued member of local, regional, and national establishments.

News Media Records

Consider the record of the American news media:

The United Nation Educational, Scientific, and Cultural Organization has reported that more newspapers, magazines, and other periodicals are published in the United States than in any other country, that the growth of American television is greater than elsewhere, and that American radio audiences are the largest on earth. The two American global news agencies, Associated Press (AP) and United Press International (UPI), are credited with having the widest domestic and foreign distribution in their field. In the American communications complex, only the film industry is said to be losing ground in the world market although American films still account for 55 per cent of all showings abroad.

As for profits, they have been substantial although there is no guarantee that this pleasant state of affairs will go on indefinitely. Television, of course, has been the most publicized beneficiary. However, prosperity also has been general among radio stations, news magazines, the newspaper groups that are geared to aggressive expansion, and the stronger newspapers everywhere regardless of size. The principal exceptions, as always,

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have been the chronic sick ones among metropolitan newspapers, battered by strikes and mergers, and the continuing losers elsewhere, plus some of the wavering magazines of general circulation.

The newspapers are fretting, however, over the drop of their share of total advertising due to the growth of television. Yet some profit margins have ranged from 8 to 20 per cent; indeed, one daily with 246,000 circulation was said in a recent year to have made a 19 per cent profit of $ 2.5 million on a gross of $ 13 million. The small newspapers, as Lord Thomson of Fleet said during his campaign to latch onto more of them in the United States, became his "little cash boxes". And that happy term may also cover the leaders in the overcrowded field of more than 8,000 weeklies.

For the great newspapers, profit margins have not been as large but they have continued to be substantial. The New York Times, for example, reported its consolidated revenues at $ 172,920,301 for 1966, with a consolidated net income of $9,355,469, or $4.28 per common share. The newspaper chains, for the most part, did better; moreover, most of the profitable newspaper and news magazine enterprises continued to develop educational and other sidelines in a determined move to diversify their holdings. Time, Inc., even bought the Newark News.

Despite this record, however, thoughtful newspaper people have continued to worry. To them and to others, it is obvious that the newspaper is confronted with the threat of greater losses of advertising to television, monumental problems of rising costs, and perennial shortages of quality personnel. Actually, there is reason to believe that the period of press consolidation is now slowing down except for some of the marginal metropolitan properties and some weaker units elsewhere. In the past twenty years, it is true, many newspapers have suspended publication, but almost as many new ones have begun interesting histories. More consolidations and suspensions are to be expected, but not at the alarming rate of the period since 1950. After a long period of inertia, the leaders in the newspaper industry are beginning to stir; if their response to the technological revolution thus far has been minimal, some at last have seen new opportunities in the growth areas of the nation and tried to grasp them. That, at least, is something.

In the magazine field, too, the woes of the failures and the advertising declines have distracted attention from the prosperity in which so many have shared in the 1960s. While there were spectacular deaths in the nonnews and nonpicture group, most news magazines have prospered, Newsweek, after a long struggle, has turned the corner and shown a profit. The McGraw-Hill industrial group, headed by Business Week, produced a net income of $8 million in 1966, up $2 million over the previous year. But the undoubted earnings champion of the magazines has been Time, Inc. When the founder of news magazines Henry R. Luce, died on February 28, 1967 it was calculated that the $86,000 in borrowed capital with which he started Time in 1923 had increased to $690 million, of which he owned $109 million. In the decade before Luce's death, Time, Inc., (Time, Life, Fortune and associated ventures) had doubled its revenues and tripled its profits. In 1966 alone its report for operations disclosed record revenues of $503 million and net earnings of $37.3 million, with magazines forming some 65 per cent of the company's diversified revenues. For any realistic assessment of the financial status of news magazines, it should be noted that Life, the picture magazine, was the biggest earner and Time was second, with 3.5 million circulation and twice the gross revenues of its nearest competition, Newsweek.

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Any consideration of the fortunes of television in general and television news, unlike that of the newspapers and news magazines, runs at once into the basic difficulty that they are not at all the same. General television, in the main, is show business with a thin layer of culture and public affairs to top it off. Television news is a merger of wire services, newsreels, theatre, and some of its own built-in peculiarities which despite an audience that reaches 35 million a night for two big programmes (Huntley-Brinkley and Cronkite), actually accounts for a comparatively small share of programming. It takes a Presidential election, a war, a visit of Pope Paul VI to the United States, or an important space shot to make television go all-out with audiences that reach 150 million.

The television and radio industry, with revenues of $2.750 million annually from 773 television and 5,657 radio stations, concentrates its news efforts in the three big networks. While they have boosted their news budgets by 200 per cent in five years, the total outlay for news is not commensurate with total profits for the networks. To be fair, it should be pointed out that from 1961, when news costs of the three networks were estimated at $50 million, they went to an estimate $125 million in the Presidential year of 1964, or about 20 per cent of the total network expenditures. For 1964, with total expenses of $772.2 million, the three networks and the 15 stations they own took in $928.7 million for a pretax profit of $156.5 million. For the television industry as a whole, this profit amounted to $415.6 million before taxes based on total revenues of $1.8 billion, with 102 individual television stations showing individual profits of more than $1 million each.

News Media: Profit and Purposes Explained

The profit outlook for television continues to be good. For 1965, the three networks and their 15 stations earned $161.6 million before taxes, which one authority estimated to be more than a 100 per cent rate of return on broadcasting property and 165 per cent on the undepreciated part of tangible broadcast property. The median revenue of profitable VHF stations for the same year was estimated at nearly $1.5 million.

There was reason, consequently, for the dissatisfaction of television people with their news coverage. "The networks, do a first-rate job of disseminating the news," Walter Cronkite said, "but all of them have third-rate news-gathering organizations. We are still basically dependent on the wire services. We have barely dipped our toe into investigative reporting". To this, David Brinkley added, "On a story like a convention.... or an inauguration.... something that is planned in advance.... on that kind of thing, nobody can touch us. But when it comes to covering the news in any thorough and detailed way, we are just almost not in the ball game".

The deep feeling of unease among journalists was best expressed by, executive editor of The New York Times, when he gave this altogether realistic analysis of the position of the American press in the midst of the most prosperous period in its history:

"The criticism which embarrass us most are those which find newspapers lagging behind the general evolution of society. I am embarrassed because I have to confess it is true"...

Healthy though the economic substructures of many, or even most individual newspapers may be, common sense tells us that unless the newspaper business as a whole evolves with evolving technology, it cannot indefinitely survive in a competitive free economy. The newspaper competes as a dispenser of information, and a purveyor of

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advertising, with other very efficient and alert enterprises—notably television, radio and the national news magazines.... It can be conservatively predicted that unless newspapers—and this includes not only newspaper management, editorial employees, mechanical workers but everyone else associated with this great profession—unless we can intelligently and swiftly resolve the conflicts which are holding off the introduction into general newspaper use of modern automation, the newspaper as we know it today will surely decline in significance if not, indeed, eventually disappear from the scene. It will surely be and will deserve to be replaced by some other medium more in tune with modern needs.

Thus, a very considerable segment of the news media, for all its current prosperity, is approaching the limits of its power. Even without a full-blown recession, there is a point beyond which mere expansion of itself is useless unless the end product is improved. And if technology and the long-range effect of the competition for the advertisers' dollar worry newspapers today, it is equally possible that they will be of even greater concern to television and the news magazines tomorrow. In journalism in an open society, always so dependent on the ability of a news organization to maintain financial independence, nobody is likely to retain a privileged competitive position indefinitely. Big journalism is big business today, with proprietors in a constant struggle to meet rising costs, higher taxes, increasing union demands, and the intricacies of automation.

These are the symptoms of the malaise that affects the news media, but they are not the basic cause. Even if the most complicated electronic gadgets could be hooked up to the news engine tomorrow, making it completely automated, someone would still have to find and present the news which is, in effect, the fuel that makes it run. No gadget has been invented so far that can do this sensitive and difficult job, and if is unlikely that one will ever be perfected.

It is hard enough these days for a journalist to figure out sometimes what the news is and what it means without trying to programme it into a supercomputer, then test it for high and low truth content. Because, of course, there has never been any guarantee to the trustful citizen (if any there be) that the news and the truth are identical, and this goes for everything from party campaign platforms and speeches at the United Nations to a review of a new play.

This state of affairs is due in considerable part to the continued operation of the news media on the historic principle that they will distribute news of enough interest to a sufficiently large body of solvent citizens to attract advertisers, who in turn will support the organization at given rates in order to vend their wares to its clients. If this formula has produced some news media of undoubted excellence, it is purely coincidental. The maintenance of excellence, or even common sense, is no part of the contract. Consequently, both solvent and unsolvent citizens in many metropolitan areas are asked to struggle with more undigested and unexplained facts about highly complicated matters than they can possibly absorb. However, in more isolated places, their fellow-citizens often find it difficult to keep in touch with daily events outside their immediate community.

Clearly, what is needed more than anything else is a new definition of purpose for the news media to fit the circumstances of the latter part of the twentieth century. With it, in this rapidly changing world, the citizens of this republic are entitled to a far broader and more realistic concept of news, and the explanation of the news, than most news

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organizations are now able to provide. It is all very well to say that the people of United States are better served today by their news media than any others in the world and very probably it is true. But the evidence also indicates that the service is not good enough, that the rate of profit is generous in many instances and that the time for boldness and innovation in journalism is long overdue even if it costs a lot more to put into effect. Certainly, if we go on letting journalists use yesterday's methods to produce today's news on tomorrow's devices, we can scarcely blame a large part of the public if it ignores the whole confusing business and switches on the latest television division.

Principles and Practices of Editing

In a news organization, editing plays a vital role. A news item or a news story, as it is called, is written by hurried reporters, and is rough-edged like raw diamond. Hence, the copy is polished and honed by a team of editors, who form the Editorial Desk. The team, also called the desk persons, works under tremendous pressure and severe time constraint. The desk persons work well past midnight, and ensure that your newspaper reaches you on time in the morning

A newspaper office or news agency receives a large assortment of news items. These originate from different sources, mainly local sources and wires (Teleprinter and telex). The news copy is written by experienced and inexperienced people, and, hence, lack readability.

The news reporters are the main news writers. They are in a hurry, especially in the evenings, when the news development gathers momentum. The copy written by them under pressure in bound to carry errors of all types. In any newspapers, there is always a shortage of space for all news items, which are received in the office. The newspaper's advertisement department is ever eager to grab the valuable but limited space. Moreover, newsprint and means of production cost a lot of money. Ultimately, a newspaper's success largely depends on the space and its most efficient, judicious and economic use. Hence, within the space set aside for news, as much news as possible need to be packed to serve a divergent readership. Considering these factors editing of the news copy becomes essential.

Towards Understanding Editing

All incoming news items, collectively called copy, is sifted, before being processed, to achieve a balance of news between that originating within the organization and that pouring in from outside. Sorting out and sifting also helps induce parity between the well-written articles and those written by the inexperienced reporters. In the process, the unwanted matter gets weeded out. Only the newsworthy stories are finally selected. These are checked for grammar, syntax, facts, figures, and sense, and also clarified for betterment, and are condensed for economy of space.

News editing is tailoring news items or a news story to the required shape and size, using the right kind of expressions and symbols. A copy is edited to highlight the "news sense" in a story, and to bring uniformity of language and style in an issue of newspaper. The newsroom in a newspaper or a news agency office is the hub of the entire activity in a news organization. The Editorial Desk (also known as the Editorial Department or Copy Desk or News Desk) is the nerve centre of a newsroom. It is here that everyday the newspaper issues are planned and made.

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However, in a news agency, the news desk is the final stop before a story is sent to the transmission room or creed room for transmission on the wires. In news agencies, there news operations are computerized, such as the Press Trust of India (PTI) or the United News of India (UNI), the edited copy is transmitted directly to the newspapers by the News Desk itself. The newsroom is headed by an editor or a chief editor or an editor-in-chief or a chief news editor. The designation varies according to the choice of the organization. He plans and directs the day's news operations. He is supported by a team consisting of the news editors, chief sub-editors (chief sub), senior sub-editors and sub-editors (sub).

The news desk usually operates in three shifts: morning, afternoon and night (till late in the evening, even up to 2.30 a.m.). In between, there are two link shifts—morning and evening, which are headed by the news editors and or chief subs. They are also called 'slot' men. Ideally, in a newspaper, it is the news editor who plans and directs page-making, while the chief sub helps and implements it.

In a news agency, news editors and chief subs look after the smooth functioning of the news desk. They plan and write "leads" (updated versions of developing stories). Here, there is an additional shift called "Extra Night" (from 2 a.m. to 8 a.m.), which is managed by a senior sub-editor.

News has a number of characteristic elements. Five conventional determinants of the news values are discussed here.

- *Proximity*: The nearer the origin of news, i.e., the closer it is to home, the more is its impact. For example, on a particular day, there may be 45 deaths in a boat tragedy in Bangladesh. But, on the same day, a local bomb blast that kills five people is sure to have more impact on the readers.
- *Timeliness*: News grows old quickly. It decays and perishes fast. The more recent its occurrence, the more worthy it is. On the contrary, an event that happened six months back, but is discovered and reported now could grab the front page. For example, the bank securities' scan involving Harshad Mehta and others, or the Bofors gun deal.
- *Prominence*: Names make news and the newspaper? like to use as many local names as possible. For example, if the Vice-chancellor of a university gets hurt while playing cricket, few people will take note of the incident. But, if a public figure like a minister is injured in a game, we have a more interesting story. When the film celebrity, Satyajit Ray, and the Nobel Laureate, Mother Teresa, were hospitalized, most papers carried everyday reports on their health.
- *Consequence*: A reader's interest is aroused in a large measure if an event or occurrence affects him, and more so, if he participates in the event. He is eager to know what will this mean to him in the long run. How will it affect him and his family. For example, weather stories attract consistently high readership. A brief storm that leaves behind some casualties, and causes heavy damage in a town or city, will receive better coverage, will be given a good display, and attract large readership. A steep hike in the prices of petrol, cooking gas, milk or an increase in water and electricity tariffs will have widespread consequences.
- *Human interest*: Any interesting story about people and their peculiarities, and their infinite variety, make for wider readership. The human interest stories are pure

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identification. These are the little things that have happened, or could happen to yourself or to your neighbours or friends. These stories are worth little or nothing as news in any strict sense. Yet these are worth telling. For example, a 30-year-old women with a baby in her arms is trapped in a building on fire. Such a story interests the readers.

The five conventional elements cited above, generally, have a direct bearing on a majority of news stories. In addition, there are various other elements that could come into play in judging the news:

- To be newsworthy, a story must interest a large number of the readers.
- A story's worth is determined by its impact on the readers. That is why the functioning of the government and the politicians receive a lot of coverage. On the contrary lack of impact sometimes makes news; and also, the unusual, odd, provocative, intriguing, moving and educative make news.

Scientific discoveries, even the hints of some, find space in the newspapers. For example, any seeming step toward the cure of cancer or AIDS is sure to generate headlines, even though the scientists might not have discovered the drug or vaccine. But the hint will be newsworthy. Archaeological events relating the present to the past, could make headlines. The state and local news always rank as the major focal points in the newspapers. These are followed by (the order or selection depends on the Desk) accidents, accords, agreements or pacts, announcements, business, the common people's interest (rise in milk or sugar prices), crime, cultural events, disasters, education, elections, environment, fashion, health, labour, obituaries, and tragedies.

Under the managing editor in most organizational lineups are two or three people with whom you will have most of your dealings. One is the news editor (or in some instances there are both an executive news editor and a news editor), who supervises the placement of your stories in the newspaper and dictates the typography or "layout" of the pages. However, the news editor often is a distant figure in your daily work concerns. Most of your dealings will be with the city editor (called metro editor on some newspapers). The city editor selects your daily assignments, determines to a large degree who does what, and controls any number of assistants who carry out directions. The city editor usually is the authority figure whom you, as a reporter, are most responsible to. However, his or her assistants generally carry much authority in editing your stories. Especially on big projects series and such the city editor usually assumes direct command in doing the planning and resolving confusions.

Organizational structures, of course, vary from one newspaper to the next. Some of the largest newspapers have national editors, in control of a national desk—a collection of reporters and assistant editors—charged with covering the nation. Some newspapers also have a state desk responsible for state news coverage. Also, there are special feature sections with special editors—feature editors, life-style editors, people editors, fashion editors, women's editors (a position of growing obsolescence in feminist times), special assignment editors, ad infinitum. In the sports department, the sports editor usually is very much like the editor in that he or she is charged primarily with opinion making. The overseer of the daily sports news flow is the executive sports editor, who is to the sports department what the city editor is to the news operation.

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Unless you move into a specialized area, you usually will be assigned to the city desk and will be controlled by the city editor. "City editor" on most newspapers actually is a euphemism of sorts, since the person carrying that title often has responsibility for state and national coverage as well. Such papers may also have a national and state editor, but often as not their function is strictly that of reviewing wire copy, which comes from various national news agencies, for placement in the newspaper.

Once you have carried out an assignment, having conducted the interview, taken all the necessary notes and written the story, you encounter the classic editing process.

On smaller, less technologically advanced newspapers, editors may use the old pencil technique, drawing lines on your copy through stuff they do not like, and inserting by pencil stuff they want added.

More likely, you will relate to your editor through some sort of computer network. At most dailies, you will have written your story by either of two means: (1) on scanner ready paper, or (2) directly into a Video Display Terminal (VDT), tied to a computer that remembers your story and holds it ready for transmission to the newspaper. The scanner ready copy is typed on an electric typewriter using various codes that can be read by an optical scanner that records the story on computer tape. Increasingly, the scanner is becoming an unnecessary step, with reporters being trained to write their stories directly into the computer via the VDT. What is on the VDT is what is being fed into the all important computer. The computer is capable of setting the material in type ready to be pasted into a page that then can be photographed and transferred to a plate that can be put on the presses for printing.

Often as not, the editor who checks a story uses the same kind of VDT the reporter uses to write the story. However, ancient rules and techniques apply to editing, regardless of the method used. The editor basically looks for two things: (1) Does the story make sense? and (2) What mistakes has the reporter made? then, your version is either altered or accepted as it is.

More than likely, as a novice reporter, you will not have to concern yourself with the finer points of editing, but it does help to know what the editor is doing. In fact, it helps to be an editor of your own copy. The more problems you eliminate, the more impressed the editors are by your skills. Review everything you write, and insert or delete that which appears necessary to insert or delete. To help you be able to do that, let us offer a few hints as to what the editor is doing and looking for:

- Does the story really make sense? First, the editor reads through the whole story. If he or she is confused, the logical assumption is that the reader will be confused. Sometimes, the editor will try to fix the story; other times, you may get it back for repair.
- Is all the pertinent information high up in the story? If not, the editor may move buried details toward the top. More likely, it will be handed back to you with such put-downs as "lacks focus" or "get to the point" or "I think your lead is in the 13th graph".
- Do you have a working knowledge of English grammar? For every sentence you write, there are rules that some editor has memorized. Split modifiers, mixed metaphors, and just plain poor syntax are hazards of deadline pressure. A merciful

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editor will patch these up with nary a word. A wise teacher will draw them to your attention, if time permits and tell you never to do that again.

- Can you spell? F. Scott Fitzgerald had a problem with spelling. Unless you have a novel such as The Great Gatsby to your credit, learn to spell. Newspaper editors expect you to know how to spell and are apt to ridicule your slightest lapse, especially if you misspell the name of somebody important. An otherwise excellent reporter we know once spelled a recent Georgia governor's last name "Busby". Unfortunately, his name was Busbee.
- Is the story too long? Ever more frequently, newspapers are faced with space shortages—the so-called "shrinking news hole" because of newsprint-paper shortages and increasing cost. In addition, readership surveys tell editors that people really do not like to read long stories. If the story is, say, 18 inches long, and the editor thinks it would be fine if it were 12 inches long; he or she may cut it, which is the editor's prerogative. Hardly anyone is immune from being cut. Even Ralph, McGill, the Pulitzer Prize-winning editor and publisher of the Atlanta Constitution, used to complain that his front-page columns were cut.
- What can be eliminated? To cut a story, the editor may whack out (or blip off the VDT screen) whole paragraphs deemed superfluous. In the enthusiasm for detail, some reporters are inclined to repeat certain facts and ideas. To an editor, these repetitions are readily obvious and easily cut out. After that, the process becomes more tedious and arbitrary. After lopping off paragraphs, the editor may be in cutting sentences within paragraphs, with the constant question: "Do we really need that?" Then, the individual words are scrutinized. Could a shorter, perhaps simpler word to better? (Obfuscate might be changed to confuse) Is the wording as accurate as possible? (A "gutted" house may replace one the reporter has "burned to the ground except for the walls".) Is the reporter relying too heavily on the words of the interviewee? (Rules that have been "promulgated" may become merely "made public".) Some unessential words often and be eliminated at first chance. ("The mayor related to the press that he is of the opinion that icecream tastes quite good" can be written simply as, "The mayor says he likes icecream".)

Editors, of course, have their quirks that can cause a reporter misery. Some editors, for instance, think that said is the very best word you can use when somebody had said something. Others like variety: "he declared" or "she commented" or "he related" or even "she opined". (However, do not confuse merely saying and commenting with words that lend slightly different meaning to the qualifier, such as "he guessed" or "he implied" or "she hinted" or "she gurgled".) Some editors like to draw fine lines of distinction. Slay or kill, they argue, is not the same as murder, which is a criminal act of homicide. (Homicide, in fact, may or may not be a murder.) But chances are pretty good that a slain person who died under suspicious circumstance has been murdered as well. Some editors also insist that who rather than that should be the pronoun of choice in modifying a reference to a person. (The man who, rather than the man that.) Other editors prefer that for almost everything, arguing correctly that is a "neutral" pronoun. The safest way to walk across such deep waters is to find out what your editors like and try to do it their way.

There are definite regional quirks that are not the editors' fault. In the South, particularly, there seems to be a grander tolerance of coloquialisms, slang, and, most

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definitely, dialect. Because of the South's rich and disparate dialects, you find editors letting pass such quotes as "I heered the shots, then I seen" "running" or "How 'bout them dogs" or "I be settin' here". And "y'all" of course is almost as common in Southern newspapers as "you". But again, an editor's quirks can take precedence. Some editors forbid dialect, arguing that it can be viewed as an act of condescension. Others argue just as forcefully that newspapers are too stuffy already and that dialect often adds a touch of colour and genuineness.

In the editing process, each newspaper has its set of rules that generally are strictly enforced. These are contained in something called a stylebook. At some smaller newspapers, this may be no more than a mimeographed sheet of paper. At larger newspapers, the stylebook may consist of up to two hundred-pages and resembled a dictionary in format. Most commonly, newspapers rely on the stylebooks adopted by the Associated Press and United Press International, which vary slightly. Top editors also add their personal idiosyncrasies. In Atlanta, for instance, Atlanta Hartsfied International Airport abruptly became just Hartsfield Airport. There was a brief move on one newspaper to use no middle initials in identifying people in stories. This presented a problem when Robert E' Brawn ran against Robert H. Brown in a municipal election. Middle initials quickly were reinstated.

The chief keepers of the stylebook rules are the newspaper's copy editors. The copy desk is something of a court of last resort in the newsroom, providing a final check to the balancing act of the city desk. In the modern newsroom, copy editing is done via the VDT. Once a city-desk editor has finished reviewing a story on the VDT, he or she presses a few magic buttons, and the story blips from the screen into the computer's memory bank, from which the copy editor can summon it onto his or her VDT screen by pushing another set of magic buttons. It is the last reading by the copy editor, with rare exceptions, that renders the story ready for putting on the presses in the form that readers will see in that day's newspaper.

By the time story reaches the copy desk at most dailies, the basic wording of the story is considered approved and will be tampered with only sparingly. The copy editors function much as quality controllers in an auto plant. The reporter and the city desk have built the car. The copy editors make sure nobody has left a screwdriver stuck in the fan belt. They look primarily for errors that jump out at them: any glaring grammatical stupidity, misspelled words, or inaccurate street addresses. Copy-desk veterans often are old-timers who know the city and thus know that at a certain point Peachtree Street becomes Peachtree Road. Names are given particular scrutiny, since printing a misspelled name is a cardinal sin.

The copy editor handling a particular story also usually is the one to write a headline for it. That is not an easy job. Countless periodicals thrive on reprinting the worst faux pas of headline writers, and headline ridiculing is a favourite pastime of reporters. An example of an amusing and misleading headline was: Murderer sentenced to life in Washington, D.C.

Such misplaced modification occurs because it is very difficult to summarize an entire story in a few words, and occasionally headline writers goof. The Colombia Journalism Review's editors contend that their most popular feature is the reprinting of hilarious clubs and bloopers. Gloria Cooper, the Review's managing editor, compiled some of the best

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examples in a book, Squad Helps Dog Bite Victim and other clubs from the nation's press. The reporters themselves often get criticized unfairly by readers for "that dumb title you put on the story". At major dailies, reporters have absolutely nothing to do with what headline appears over their stories. One reporter we know was chastised by a reader for a headline mentioning ham radio operators over a story about citizens-band-radio operators. The reporter had made no reference to ham operators, but the headline writer erroneously assumed that the terms were synonymous. (Ham operators, who must undergo a battery of tests before getting a Federal Communications Commission license for long-range broadcasting, consider CB-operators rank amateurs who merely toy with their short-range equipment.)

The headline writer is like the football lineman who gets attention only when he misses a tackle. However, filling the big hole above the story with something that will draw a reader's attention to it takes a special skill. Writing headlines is not simply a matter of attaching a "title" to the story. For one thing, the headline must fit. Only so many letters can be stuffed into the space reserved for the headline without having them fall off the page or extend past the column. The headline count, as it is called, varies according to the size of type and how many columns the headline is to cover. Newspapers also have various other rules that make headline writing even ore trying-such as requiring that a preposition and its object be on the same line. The headline is expected to capture in five or six words the essence of a story that may run thirty or forty inches long. This is another reason for the inverted pyramid in that it helps the copy editor who is pressed for time sum up the essence of the story.

Puns are fun for copy editors and sometimes catch the mood of a story. Over a sports story about the Atlanta Braves baseball team losing a third straight game to the Cincinnati Reds, one copy editor wrote: BRAVES BLUE AFTER REDS, 3-0. Sometimes, however, puns can be misleading. Over a story about the new popularity of row housing in the city, a feature section copy editor wrote: A "ROW" OVER HOUSING. Actually, there was no "row" in the sense of an argument; the copy editor thought the pun could be used by putting the word in quotes, but he misled some readers into thinking there was something along the line of a zoning dispute. Double meanings and bad taste have to be guarded against.

The story and headline are parts of a puzzle the copy editor helps put together for the news editor and assistant news editors, who control the page layout, or. These editors call themselves line drawers, and they basically are that. They draw lines on a dummy—a blank, miniature page that serves as a guide for printers who will compose the plate for actual printing. What the, news editors, or layout editors, do is measure the length of a story (by counting characters) and then draw in the appropriate space on the dummy along with the desired space for a headline. Space also is mapped out for photographs, charts, logos, and anything else that is to greet the reader in the first edition. (On some newspapers, the news editors decide only priority play for stories, with separate makeup editors designing the layout accordingly.) The space allotted for a particular headline usually includes a code to ell the copy editor what size type to specify and what the letter count will be. At this point, stories also are sometimes cut, usually from the bottom of the story (which is another argument for the old inverted pyramid), in order to fit the space.

Headline writing and type sizing are handled by computers at most large modern dailies. Into the VDT is sent the typed story and headline with all the necessary codes to

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help it pop out magically ready for paste-up in the composing room, or backshop, as it often is called in the trade. From typewriter-size letters on the VDT may come a two-inch-high banner headline.

Problems do not end in the backshop. Therefore, the news desk normally has a representative in the composing room to stomp, on any news bugs. The makeup editor has to make hasty and sometimes arbitrary decisions. A story that was supposed to fit often does not. The bottom is sliced again. The headline comes out with a, 72-point error: "Mr. Dinnan" has been made into "Mr. Drinnan". Editors scream. The makeup editor calls for hurried changes to save embarrassment before the presses roll.

A news story must play upon the event reported therein. Ideally, read every story, preferably thrice-once for familiarization, once while you edit, and the third time to check your work. If the story has no glaring problems, and if you fully understand it, you would be ready to edit it. Now, you are concerned with spelling, punctuation, grammar, consciousness of expression, smoothness of writing, general accuracy and comprehensibility.

Format: A news story is divided in to two parts—the opening para called the "intro" (introduction) or the "lead", and the body. The lead describes, simply and briefly, what happened. The body documents and elaborates the lead.

Adequate attention should be paid to the lead, the most vital part of the story. Written in a single sentence, it should grab the reader and compel him to read the body. Normally, the lead is in about 25 words, or may be less. At the maximum, it should be limited to 40 words. The intro should be concise and crisp. It should not meander or puzzle the reader, but summarize the story. Details should be dispersed and blended in the subsequent paragraphs.

There is a famous example of any eye-catching intro.

"James Wilson lit a cigarette while bathing his feet in gasoline. He may live".

This is a masterpiece of economy of words in writing. It tells the whole story at once: the careless stupidity of the act, the swift of retribution and the grisly consequences, all conjured up in our minds in vivid detail.

In sense, we do not need to read on. But, we all would. We would want to know more about James Wilson, why he was soaking his feet in gasoline, where he was performing this act, and so on. And, all this would be told in subsequent paragraphs in a logical order.

This particular example is what is called a "teasing" intro, for it arouses our curiosity and makes us read on.

Opening para. Conventionally, the news story has followed the "inverted pyramid" structure. The most significant information is placed at the top, the story's beginning and other details follow in their order of importance. Thus, the story tapers to smaller and smaller details, until it disappears. It may begin with the five Ws and one H, i.e., the who-what-why-when-where and how lead. Basically, a news story should answer what, when and where. The answers should find place in the opening para. The three other questions—who, why and how do not necessarily arise in all the news copy. In case they do, the answers are accommodated in the subsequent paras. Each succeeding para should add an essential detail without being dependent in content or style on what follows.

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The inverted pyramid style enables

(*a*) a new story, to be self-contained, even if paras are deleted at the bottom due to space; shortage [consequently, a coherent story is left at each point where it could be cut];
(*b*) a hurried reader to skip over many stories in a short time by just reading the opening paras [those with greater interest could read a story completely];
(*c*) a sub-editor, to write the headline gets in the gist in the first few paras; and
(*d*) a sub-editor, to change the order of paras or insert news material, even after the matter has been sent to the press for composing.

If the news is not in the opening para, trace out where it is buried. Bring it to the top, and also locate its supporting details. If there are two important news points or angles that vie for the top spot, assess and evaluate which one is better and more catchy. This could call for rewriting the entire news item.

Next, see if the second para supports the lead. It should deliver the promise made in the opening para. The third para should continue the development implicit in the lead and in the second para. The paras should preferably be of one sentence, and not more than two. This helps a lot while trimming the story, and makes for easy comprehension by the reader, if there are any direct quotes, ascertain if these should be retained. Find out if there are opinions, and if there are, make sure these are suitably attributed, i.e., given within quotes.

Rewriting: While editing a story, the sub-editor should, as far as possible, look for errors in spelling, grammar and syntax, and correct these and 'pass' the copy. But an instant second look might sometimes compel him/her to rewrite it. The opening para may lack the punch, or the copy may seem confusing, or the news may be hidden below. Hence, rewriting may become necessary for the sake of clarity. Highlight the news point, taking care to avoid distortion and respect the facts produced by the reporter. Sometimes, the reports obtain the information but fail to exploit it. This could happen, particularly when reporting the press conferences and disasters.

Framing Headlines and their Presentation

Every morning, when a reader looks for something interesting in a newspaper, it is the heading which catches his eyes. After scanning the headings, he settles down to read the story in detail.

A story, howsoever well-edited, would no attract him unless it is given a heading or headline, the most vulnerable spot in a newspaper. The headline attracts the reader to go through the story. It tells him what the story is about. Thus, a headline sells the story. Besides, a headline serves the reader in several ways.

The size of the headline determines the importance of a story: the larger or bolder the headlines, the most important is the news story. Writing a headline is like applying the finishing polish on a well-crafted piece of furniture. While writing headlines, you should keep the following points in mind:

(*a*) A headline should speak. It should say something which educates and entertains the reader. Avoid headlines like, Lok Sabha, S.D. Sharma.

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(*b*) A headline should stimulate the readership, and lead you to reading the story under it. The news items with bad headline do not get read.
(*c*) A headline should be sharp, and convey the essence of a story.
(*d*) A headline should be active and positive.
(*e*) The best headline is written in the present tense, because it provides a sense of immediacy. The use of the present tense verbs lends an air of urgency and freshness to the news, making it up-to date. The past tense headlines make it seem that the publication is reporting history.
(*f*) Use commonly-known abbreviations.
(*g*) Never split names between lines of a headline.
(*h*) Single quotation marks (' ') should be used in headlines, since double quotation (" ") marks consume more space. Single quotation marks are more attractive.
(*i*) Articles much as 'the' 'an' and 'a' are generally not used in headlines.
(*j*) Above all, common sense should remain the primary rule in determining clarity.

Kicker: Kicker is, another conventional headline, usually a one-line heading with a second line (Kicker) above it in a different style and half the type size. It extends no more than midway above the main line. Kicker headlines are used to dress up a page by lending variety.

Hammer: Hammer is the reverse of kicker, but, usually, in all capital letters. The big type is the kicker and the smaller type the main headline. One word, or two at the most, will suffice of the hammer. By virtue of their size, hammers impress the readers with their importance. But too many hammers on one page may dilute that significance, and destroy the look of the page.

Understanding Leads

Lead is different from the one we have already talked about above. Suppose there is a train accident at Aarah, about 60 km from Patna. Just an hour before the first edition of a newspaper goes to the press. The first information reports from the Railways, or any other sources, convey the news about the accident but give scanty details. There is no precise mention about assaults. It will take about two hours for a reporter to reach the scene to get the first hand details. But we cannot wait till the reporter telephones from the spot or comes back to file the story. We must cover the story in the first edition. The story may be written thus:

Patna, Oct. 15. At least five passengers were killed and several wounded when three bogies of the Magadh Express derailed tonight at Aarah, about 60 km from here, the railway sources said.

Details are awaited. Details will pour in once the reporter reaches the site, and a composite story would crystallize, besides, the Railways Ministry, in New Delhi, will give the official version. There shall also be eyewitness accounts. Hence, many news items are bound to flow in on the same event. All these are tied together, highlighting the major facts, and the Lead is written for the newspaper's city edition. Lead is a device, used mostly in the case of developing stories, for updating the top or changing the story's emphasis in the light of new information of facts as these unfold.

Such stories include a strike, a 24-hour bundh, a river flood, an air crash or a train accident or other mishaps, a conference or a political meeting, an election, a visit to a

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state by a VIP such as the Prime Minister or the President. As the story advances with the day, all these may require one or more Leads, like the Second lead, Third Lead and finally a Lead all.

Besides, a Lead is used to tighten loose ends of a dispersed story. A tie-up will provide a combined top for different items relating to a single subject or related development, namely, the Independence Day or Republic Day celebrations, religious festivals, etc.

Understanding the Job of a Copy Editor

A copy editor or sub-editor is a bridge between a reporter and the reader. He or she need not execute all these functions simultaneously. But, on any given day, he or she will be required to play all these roles.

A copy editor, generally know as the sub-editor or desk person, is a gatekeeper and image builder who protects a newspaper's reputation. He or she is a surgeon who performs surgery, and a priest who conducts a happy marriage between speed and efficiency. Copy editor is a tailor, too. He or she is an unglamorous backroom worker, who does a thankless but stupedendous job, and represents the last stage. No one can see his/her edited copy except the proof readers, who, if smart and vigilant, may detect faults with subbing (editing). A desk person takes all the blame; copy editor rarely gets any credit, and remains anonymous.

Understanding the Duties of a Copy Editor

A copy editor or a sub-editor receives, sifts, processes and issues news items after giving them a final shape.

1. A copy editor removes rough edges from the copy and polishes it to make it presentable. [Any story that comes into the newsroom is often raw, blunt, and rough edged. The first task of a sub is to remove rough edges so that the copy makes sense. This will make the copy pleasing and presentable to the readers.]
2. He/she adjusts the copy to the style of his newspaper. [Style is essential, particularly, to a newspaper, and every news organization follows its own style. It is a device to maintain consistency and, thus, the credibility of a newspaper.] You may ask what difference would it make if "P" is parliament" is written in the capital letter at some places and in small letter at other. It does make, for at least two reasons: style lends a sense of craftsmanship, and it affects the reader at two levels consciously simplifies, and clarifies and corrects the language.

Hong Kong	Hongkong
Fertiliser	Fertilizer

Only one of the above should be followed consistently.

3. A reader who scans through his morning newspaper is in a great hurry. Hence, a copy editor should carve out each story in a familiar language so that it runs smoothly through the average reader's mind. Smooth writing ensures smooth reading. Simple, direct sentences are more directive. The copy editor should delete cliches, extraneous words, jargon, ambiguities, nondescript adjectives and adverbs also.

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As far as possible, the predicate should be close to the subject. If an intervening clause removes the verb too far from the subject, the reader could lose track of the sentence and its meaning.

4. Tailors story length to space requirements.
5. Detects and corrects errors of fact.
6. Simplifies, clarifies and verifies meanings.
7. Adjusts stories to make them objective and fair.
   If a controversial matter is reported, then there are bound to be two sides or different points of view. Hence, all the points of view must be fairly presented. Carrying only one version and ignoring others in the coverage will amount to taking sides.
8. Adjusts stories to make these legally safe.
   You should avoid using adjectives of pejorative nature with respect to persons. However, unpopular a person might be the law will protect him against defamation.
   In matters before the courts, the cases of both the petitioners and defendants must be given space in the report.
   For example,
   When reporting an accident between a car and a bus, avoid writing who hit whom, unless it is established through a judicial inquiry. It should be described as a "collision".
9. Rewrites and restructures stories extensively, where necessary. As far as possible, the sub-editor should look for errors in spelling, grammar and syntax, and clear the copy. But, an instant second look may sometimes compel him or her to rewrite it. The opening para may lack the punch, the copy may seem confusing, or the news may be hidden below. Hence, rewriting may become necessary for the sake of clarity.
   Highlight the news-point, taking care to avoid distortion and respect the facts produced by the reporter. In case the copy is badly written, show it to the reporter. Sometimes, the reporters obtain the information, and fail to exploit it. This could happen while reporting the press conferences and major tragedies such as plane or train accidents.
10. Follows the policy of the newspaper.
    Sometimes a newspaper may support the policies of a particular political party, and hence, would avoid criticizing it. Even though you have a different opinion, you shall have to follow the paper's policy.
11. Corrects copy in the interest of good taste.
12. Avoids sensation.
13. Removes those points that could be called undue publicity or puff.
14. Copy editor deletes doubtful words and sentence, following the thumb rule "when in doubt, leave out". Every story does not require all these treatment. But, every day, some story or the other will require any or most of these operations; a sub-editor frequently performs these functions.

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A copy editor/sub-editor should make sure that words are spelt correctly. A spelling error is a major effort, and reflects badly on the credibility of a newspaper. A few moments spent on checking the spelling of a word will keep the reader's mind at ease.

Understanding the Qualities of a Copy Editor

The production of a newspaper calls for undivided attention of 200 to 300 people in different departments, as it is delicate and complex process. There is tension since a deadline is to be met. In a news agency, the deadline is 'now'. Amidst this tense atmosphere, the sub-editor has to perform his job meticulously. He should possess certain qualities to discharge his functions efficiently.

The sources of the essential qualities of a copy editor/sub-editor are:

1. *Calmness*: Be calm and composed, come what may. You should not get excited when a big story breaks—be it a disaster, calamity, the assassination of a big political leader or the collapse of a government.
2. *Decisive*: Take quick and correct decisions. The editorial department has no place for indecisives.
3. *Non-partisan*: Never take sides; be non-partisan.
4. *Memory*: Have a sharp memory for counter-checking facts, if necessary.
5. *Grasp*: Size up the situation as it unfolds, and estimate its relevance.
6. *Know your Reader*: Know the particular readership. This means you should engage one hand with subbing and the other with the pulse of the reader.
7. *Self-confidence*: Have confidence enough to correct a bad copy written by anyone, even the senior most reporter or the newspaper's editor.
8. *Mature*: Be mature enough to correct only bad copy, and not just make changes for the sake of changing.
9. *Sceptical*: Do not accept anything at face value. You should approach everything as a source of potential error.
10. *Knowledge*: Be a jack of all trades, because a sub-editor handles a wide range of stories (from killings to oil prices to satellite launch). You are required to have some knowledge about these, including how these compared with the past events, how the names of different nationalities are spelt. A good editor should store most of the information as it comes across, and search for more.
11. *Stability*: Have enough stability to work under pressure.

Understanding the Editing Tools

The copy editor will require a set of tools, the lack of which may lead to loss valuable time while subbing the copy. These aids are indispensable. Often, you may come across problems of spellings and facts, arising out of an average day's handling of the news. You should focus on the errors and correct the name.

Role of Language in Editing

The basic building blocks of journalism are words. You should respect the words and follow the way these are arranged and strung together. Any misplacement of words could twist the meaning. Hence, you should pay attention to punctuation marks, grammar and syntax. All these are important for the construction of sentence.

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Punctuation Marks

Punctuation problems start and almost end with a comma. This little mark causes more trouble than the rest put together. Consider these examples:

Ram says Raj is an idiot.
Ram, says Raj, is an idiot.

Observe how the placement of the comma has changed the meaning. Remember that commas define relationships within a sentence.

Punctuation marks bring in clarity and better readability. At the same time, too many of these clutter a story.

There should be no comma after a verb unless it is immediately followed by a parenthesis.

One of the areas of punctuation in which mistakes are often made is the dash and the hyphen. These serve two nearly opposite purposes, but are often mixed up.

A dash is used to create a pause for emphasis, or to provide an abrupt change of thought, or to introduce a phrase or clause in parenthesis. Thus, a dash separates, and is spaced; the whereas, a hyphen joins the two, often unconnected, ideas. It is not spaced, and is half the size of a dash.

Understanding Editing Marks and Symbols

Slug: A news item or story may run into several paras, and also exceed one page. If running into pages, a news story has to be kept track of from amongst various stories, and chronologically arranged. Hence, these paras, in a page, are divided into two or three parts. Then, these parts are 'slugged' and numbered, i.e., given a label, which identifies that story for that particular day, and helps the editor on duty to bring different parts together. Related stories are slugged to make the relationship clear.

Slug is an identification mark or tag. It is often the key word in a story and written on top left or right of a page. For example: On a day like 15th August, 26th January, festivals, disasters and press conferences, there are bound to be several stories related to the same subject. So, 'Day' will become the Master Slug'. And for each story a 'Subslug' shall be used. e.g., 'Day-PM' will be the slug for the story relating to the Prime Minister's speech on the occasion. Thus, PM is the 'Sub-slug', with 'Day' serving as the 'Master Slug'.

Editing Symbols

As soon as you start editing a copy, the first symbol you use is for paragraph indentation. Even if every para is indented, you should mark this symbol on every para. This would help the typesetter in knowing that you want paragraph to begin at that spot.

Pictures submitted for publication in the newspapers and magazines have to be edited to fit into the layout of the page, and also the unnecessary portions cut off, which the photographer night have added in the actual composition. The competent photo editor's job is to see to it that he does not waste space, and trims a picture keeping the main essence of the subject intact. This reduction process, keeping the essential parts of the photographs intact, is called cropping. Since the photographers are emotionally involved in shooting their pictures, they might think whatever they have added in a

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picture would be published. This aspect is left to the judgement of the photo editor, when the final composition of the photograph for publication is made.

Sl No.	Proof Correction Symbol		Meaning
	In the Text	In the Margin	
(1)	(2)	(3)	(4)
	A. GENERAL		
1	—— through the word to be altered	/ preceded by word to be substituted	Substitute word
2	/ through the letter to be altered	/ preceded by letter to be substituted	Substitute letter
3	/ through the letter or —— through the word to be deleted		Delete
4	⅄ in required position	⅄ preceded by matter to be inserted	Insert new matter
5	..... under letters or words to remain	.....	Leave as printed
6	Encircle letters to be inverted		Invert type
7	Encircle letters to be altered		Replace broken letter
8	⌊⌋ between letters or words		Transpose the order of letters or words
9	Encircle words or figures to be spelt out in full		The abbreviation or figure to be spelt out in full
10	⅄ in required position		Insert omitted portion of copy Note — The relevant section of the copy should be returned with the proof, the omitted portion being clearly indicated.

For example, a photographer might have given a group picture of the newly appointed ministers. The clever photo editor might use only the heads of the ministers and cut off the rest of the portion in order to economize on space. A narrow

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strip of the faces of the newly elected ministers is certainly of more interest for the readers, and definitely not the dress they are wearing! Just as the editor edits a story by cutting the irrelevant portions, the photo editor also crops the picture, bringing out the emphasis of the photographic message as effectively as possible. To improve the look of the newspaper or a magazine, the photo editor might opt for vertical or horizontal picture depending on the layout of the page makeup, and, in the process, mar a picture drastically, keeping the main subject in focus. Unless he has the freedom to crop the pictures, he will not be able to introduce new ideas for improving the look of the page.

A good photographer must be able to handle every assignment the editor gives him to his own satisfaction. Pictures are in everything around us. Each one of us sees different pictures in the same object and situations, owing to the different background and experience each of us have. You must have seen a lot of photographers which have won prizes. The subjects of these pictures must have been very ordinary or common. But, the way the photographers composed them, and brought forth the essence, made a difference. Didn't they? Probably, you might have tried a picture or two on the same subject. But the judges were not excited. Why? It is not that you are wrong, and they are right; it is just that your vision is different. There could be as many photographs on a particular subject as there are journalists. You will be most successful when your vision is in tune with that or your editor. It does not mean that you will have to suppress your creativity. It is only to channel your creativity to achieve certain goals.

One has to work with great speed on a location. This is significant. On location, no one will wait while you try to figure out your shutter speed and lens aperture adjustment in your camera. Even as you get out of your vehicle, you should be setting your apperature for the type of lighting available on the location or what you intend to use (like an electronic Hash), and be ready to focus to an average distance. You should actually shoot a news event from several different angles, and let your photo editor decide which picture to use. But when everything starts happening, at the same time you must be quick enough to do your own editing on the spot. Your grasping power must be like quick silver. You must decide which picture from what angle would be the best, and then get yourself in position to shoot it.

The newspaper photographs are based on factual situation. The photographs illustrates an event, bring depth into it, and probably comment on it. Usually, the photographer is given only an idea to work with, and is expected to create an appropriate photograph to illustrate it. This is where a good memory or a notebook will come in handy. The photographic techniques involved in shooting for magazines are not much different from those in newspapers. The technical skill is again taken for grated, and your primary concern is to illustrate the story clearly and completely.

Major Captions Used in Editing

Is a caption, a must for a picture? Yes. Even though the news picture is supposed to tell a story on its own, one should say where and when the incident took place. Caption writing is an art by itself, and it comes with experience and aptitude. It is, generally, the job of the new editor. The picture and its caption are complementary to each other, and it is very essential to mention when and where the picture was taken, and who the persons

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seen in the picture are. When a picture shows a VIP getting down from a car, the caption instead of saying that such and such a person is 'getting down' from the car should rather say so and so is 'arriving' at the particular venue or place for doing a particular activity, as the case might be. There is, for example, no need to say that a person is eating when the picture is showing it. One should say why, where and what he is eating, and on what occasion. A caption reading 'under the clutches of a monster,' showing the picture of a scooter trapped under a huge lorry, is a good one.

If photograph is described in the body of the story, then there is no need for a separate caption and the picture could hang in between the paragraphs. Sometimes the news editor might prefer to box a powerful picture with just a detailed caption to brighten the page. A really good picture could express the equivalent of a thousand words. Captions for the sports pictures are very important, and most of the photographers simply prefer to say something like 'a melee in the goal mouth,' which should actually say who is doing what. For example, it should read as 'Mr. X, who scored a hatrick, scoring his third goal in a row beating the defender Mr. Y'. This applies to all games. Sometimes the news editors prefer to give no captions, and the pictures simply hang under the headline, which itself serves as the caption. 'Queen Ann wins the Derby', 'Kapil clean bowled for a duck' and 'Mr. X takes over as Chairman', are some examples.

In most news coverages, the photographer reaches the spot only after the incident takes place, and is able to take only the result of what had already happened. In such special cases the newspaper or magazine might have to depend upon graphic illustrations to detail the activities that had taken place on a particular spot earlier.

From the information available, the entire incident in the original sequence could be sketched out so as to give the reader a clear idea of what the news story is about. Such graphic illustrations have been used time and again of depicting incidents of varying degrees. For most of the mountaineering expeditions, the routes taken by the mountaineers could be sketched out, adding all the necessary information regarding the routes. In an assassination case, a graphic illustration could show the position of the assassinator, the victim and others in the vicinity.

The graphics come in handy for the tabloids and magazines, where detailed stories are published with lots of illustrations—pictorially and graphically. With limited space, the newspapers go in for graphics, but not as a routine.

Though the newspapers and magazines we read today have gone through several stages of developments, more changes are taking place as new techniques and technologies are introduced. The first newspaper in India was published on January 29, 1780. It was called the Bengal Gazette. Later, it also came to be known as Kolkata General Advertiser or Hicky's Gazette. James Augusts Hicky was its founder, editor, printer and promoter all in one. The Bengal Gazette was a weekly. It consisted of two pages, measuring 12" x 8".

The Bengal Gazette of 1780 was a one-man show. Large newspaper establishments today employ thousands of workers, and use most modern equipment worth crores of rupees. Skills and inputs from many specialists in different areas are essential to produce a newspaper today. In India, we have over 27,000 publications, in this field, in more than 90 languages. The newspaper composing and printing methods have gone through major

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changes during the past few decades. However, the basic function remains the same, to convert the printing matter into printable format.

An understanding of the printing-matter composing methods would help in better understanding the limitations as well as advantages of each composing process, in designing the page.

To create the desired amount of leading or space between lines, he/she inserts metal strips called leads. When the composing stick is full, the lines of type are transferred to a long shallow tray, called a "galley".

After taking out proofs and carrying out the necessary corrections, the next step is to make up the page. i.e., to assemble various elements such as the text type, display type, picture blocks, according to the designed layout. Since the composed matter consists of hundreds of individual pieces, it is essential that it is held together securely or locked up. This may be done by tying up the type with a string, or by surrounding it with furniture strips of wood, metal or plastic. These, in turn, may be held firmly in place with metal strips. The type may be locked up on the galley in a metal frame, called a "chase" or directly on the bed of the press.

Collectively, type and other printed matter locked up and ready to be proofed or printed is called a "forme".

(*a*) *Machine setting*: This method involves casting type from molten metal. For this reason, machine-set type is also referred to as hot type. There are four popular type casting machines—Linotype, Intertype, Monotype and Ludlow.

(*b*) *Linotype and Intertype*: These are mechanical methods of composing and casting type in one piece lines called" "slugs". Since these machines cast lines of type rather than individual characters, these are called "line-casting" machines.

The name Linotype is derived from casting a line-of-type. In both systems, the operator sits at a keyboard, not unlike that of a typewriter. The machine is adjusted to set type to the desired pica measure and leading. The upper front section of the machine carriers a magazine, a slotted metal container, which holds the "matrices", or letter moulds, of the type to be set.

When the operator strikes the keys, the matrices fall into positions to form a line-of-type. The operator sets as many characters and wedge-shaped space bands as possible within the given line measure. The space hands are used for the word spacing. When the operator is ready to cast a line, he/she pulls a lever which sets off a series of event. The line, made up of matrices and space bands, is transferred to the casting mechanism. The wedge-shaped space bands are driven up between the words to justify the line. Molten metal is forced into the matrices, and the trimmed line of type or slug is ejected onto a pan or galley tray. As soon as the type is cast, the matrices are returned to the magazine with the help of a mechanical distributor, and the space bands to the space-band box, ready for the next line.

After the matter is composed, the type is locked up on a galley. Line-casting machines can set type and leading as one piece. For this reason, it is impossible to reduce the amount of leading, the space between lines and words, once the type has been cast. However, leasing can be increased by inserting leads between lines by hand. The cost of corrections is reasonable. Any change within a line means that the entire line, or even all

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the succeeding lines in a paragraph, have to be reset. The basic difference between linotype and intertype is that the intertype of matrices. They can be used for casting headlines as well as body matter.

Monotype

As the name suggests, "monotype" casts the characters one by one rather than as a complete line. It is a combination of two machines, a keyboard or perforator and a typecaster. It is a two-step or two-machine method of casting individual type characters, mechanically.

To set type, the machine is adjusted to the required pica measure and leading. As the copy is typed, it produces a perforated paper roll, which is used to drive the typecaster. A combination of holes dictates the letters, spaces and punctuation marks to be set. Normal spacing is punched into the roll between words. A calculator, measures the amount of unused space at the end of the line, and the operator then punches the holes to indicate the amount of additional space to be given between words to justify the line. When the roll is fed into the casting machine, it is fed in backwards so that the machine "memorizes" the amount of space to be added between words, as the letters are cast.

To set type, the perforated roll is fitted on the typecaster, where it directs the casting mechanism by means of compressed air. The air passing through the perforations brings the matrix holder and the specific matrix ready to be filled with molten metal into proper position. Once the type has been cast it is ejected onto a galley, one character at a time.

Ludlow

This is a combination of handsetting and machine-casting operations. Like linotype, it produces a slug, but in a different way. The operator sets the type matrices and leading in a composing stick by hand. The composed matrices are then locked into a casting machine, where they are filled with molten lead to produce the slug. Ludlow was designed primarily to cast display type from 12 to 72 points, but it is mostly used for the newspaper headlines.

Phototypesetting

It is also known as photocomposing, or cold type setting. All the other methods stated above involve hot type. That is, they require the use of molten metal. Since photocomposing does not involve metal casting, it is also called a cold type-process.

The first phase of photocomposing resembles that of monotype setting. Unless the perforator is attached to a video display unit (VDU), the operation is limited to conversion of copy matter into a coded perforated tape. This perforated tape is then fed into a programmed computerized unit, which projects the desired images of type characters onto photosensitive film or paper. This paper is then made up in mechanicals or photomechanicals from which printing plates can be produced. Photocomposing provides a fast, flexible and reasonably economical method of setting type. This method offers several advantages over other methods. In handsetting and casting, type is to be inked in order to print. The pressure of the metal type against the paper causes ink squeeze, which tends to make the edges of the printed forms irregular. Offset plates produced from art pulls tend to have rough edges. In phototypesetting, on the other

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hand, individual letters are projected and exposed directly onto photosensitive paper or film, resulting in the sharpest possible letter forms.

As long as type is on a piece of metal, there is a limit to just how close the letters can be set. With phototypesetting, it is merely a question of projecting the letters, where one wants. Letters can be set touching, overlapping, in fact, in any way one wishes. Another advantage of phototypesetting is that type can be set and matter made up directly on photosensitized film or paper. This means that it is possible to go directly from film to plate-making. This process saves time for the designer as well as the printer. A phototypesetting unit with a visual display terminal (VDT) offers the additional advantage of providing a visual display of the composed matter.

Phototypesetting is done through the computers, which are essentially electronic equipment capable of logic functions, according to predetermined programmes. The computers can carry out programmed decisions and eliminate errors, caused by human judgement. The programmed decision-making process can be used advantageously to reduce prepress time. This is one of the major crisis areas in newspaper production. In hand or machine setting, the speed of compositors is restricted because of the requirements of proper word-spacing and the line alignment process. In computer setting, these functions can also be programmed to carry on predetermined page make-up.

The computer input is text set on tape, and the output is a coded tape, including format and typographical instructions. Just as the compositor, composing by hand or by machine, has to think of the text as type in a specified type face of a certain size of a certain line length with all the spacing, word breaks italics, capital letters, and other textual conventions, the computer programmer has to design his programmes to convert straight input tape ("idiot tape", as the computer experts picturesquely call it) in to the typographically stylized output.

The computer contains within its stored programme, all or most of the typographical decisions an experienced compositor takes as a result of his knowledge and experience in typesetting. The programme may be written to produce the required kind of text-setting. The output of the computer-coded paper tape can be used to control the actual typesetting equipment, including the conventional automatic composing machines using hot metal or any phototypesetting system. The outcome of the total system is dependent on the computer programme employed.

The programmes used in computer typesetting do not differ in principle from those used for many other computer operations, that is to say the computer obeys the programmer's instructions by performing a series of calculations in accordance with the needs of the output, which in this case is the tape used to operate a typesetting machine. A computer can be programmed to carry out all the calculation needed to establish word-spacing within acceptable limits, and beyond these, a word-break is required to break up a word and place part of it in the next line. Photo editing and page designing can also be done on the computers. Now-a-days, almost all big newspapers in India are using the computers for composing purposes.

As you know, different editorial components of a daily newspaper or a magazine are generally news reports, special reports, photographs, book reviews, film reviews, feature articles, interview stories, investigative and interpretative reports. Along with these,

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newspapers also publish advertisements with display and classified public information, notices and jobs/employment advertisements. In addition, newspapers also publish the stock market information, weather reports, radio, television, cinema and theatre charts.

The newspapers operate in a competitive world. In addition, these have to compete with the radio and television.

Also, as living styles and product consumption patterns of the readers improve, the newspaper editors and proprietors have to improve the quality of their product.

Therefore, to keep up with the times, there has been a marked improvement in the use of the typography and newspaper design in the newspapers during the last few years. More improvements are bound to take place with innovations in newspaper production. If you take a closer look at the newspapers being published from different centres in India, you will notice many differences in their use of typography, design and production techniques. Several newspapers have started using colour printing for improving their appeal to the advertisers and readers.

At any newspaper stall or shop, you will notice a large variety of newspapers and magazines. Newspapers come in different shapes and sizes. There are newspapers that provide general public interest news to the readers. There are other with cater to the needs of the specialists. Every newspaper has its own way of presenting news, views and features. In a competitive market, it is essential for each product to have "uniqueness" or an individual identity. By appropriate use of typography and layout design, each newspaper attempts to require and perpetuate its unique identity.

Even if the contents of two papers are similar, the use of different typography and design can given the newspaper two distinct identities. For example, take a daily English language newspaper published from Delhi, and compare it with a newspaper published from Patna, Jaipur, Chennai, Mumbai, Kolkata, Chandigarh, Hyderabad, Trivandrum, Lucknow or Bangalore. The page one design, layout of the news items, pictures, box items, type faces, even display of news items will stand out prominently. Besides, the newspapers from Delhi will carry more national and international news. Others will emphasis more local, state, regional, national and international stories in that order. Almost the same criteria apply on other pages; including the edit page. The reasons for these varied emphasisms are the needs of the readership.

The front page of a newspaper is like the face of a beautiful woman. If it is attractive, it will hold the attention. You may have heard the expression, "the front page news". For a newspaper, to report news is a normal function, but there is something special about the fact that the news is printed on its front page. The front page is the "face" of a newspaper. Let us take a closer look. Carefully, read the news items printed on the front page of your daily newspaper, and try to find reasons for these items being printed on the front page of your daily newspaper, and try to find reasons for these items being printed on the front page. Remember that the front page is normally the page that is read first, or, at least, looked at first.

We all acquire a unique identity by our own name. The uniqueness gets reinforced by the unique way we write our names, i.e., the signatures. Many other distinct features add to our individual identity. Similarly, newspapers have a name. If you observe the front page of a newspaper closely, you will see that the masthead of a newspaper is much more than just the name of the newspaper. To understand the significance of masthead,

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you should take as many different newspapers and magazines as you can, and see how newspapers and magazines try to acquire a unique identity by their mastheads or names.

Newspapers sell news. Headlines are means to attract the readers towards the news items. For a page designer, each headline is a new and unique challenge. For him/her, the headlines of the news items are much more than just a set of words. It is the responsibility of the page-designer to make each headline as distinctive as possible within the given newspaper format and its policies with regard to the use of type faces and type sizes. These policies evolve over a period of time

To get a better understanding of the concept, let us again go back to our newspapers, and examine how the headlines are made distinctive and used to provide an eye-appeal or an attractive page design. The task of the page designer or make-up person is to decide whether he/she wants to give more news items and shorter coverage of each or less news items and emphasise them with greater details. A headline can be made bold (big typeface), a single line and run horizontally across columns, or short with width: small typeface, two lines and one column. Carefully notice these variations in the headlines in your paper. Each page designer uses his/her own experience and creative genious to make the page attractive and give each news item an appropriate placement on the page.

Headlines are given generally by the sub-editors/copy editors. The page make-up person cannot change them, but he/she can increase or decrease the display value, readability or importance of the news item by using different techniques at his/her disposal such as type face and size, placement, making it run horizontally across more columns or less. You will find that most newspapers every day give a four or five column bottom-spread on their front page; it is down to give a solid base to the whole page.

It is said that a picture is worth a thousand words. On the same basis, it can be extrapolated that a good cartoon is worth at least two thousand words. From a page designer's point of view, it is important to realize that photographs, cartoons and graphics have a special significance. Placing a picture or cartoon at wrong place may not only reduce its utility, but also reduce the design appeal of the total page.

A page designer has to examine whether the picture, cartoon, graphic, chart has an independent value or it has to be juxtaposed with a particular news story. The size may have to be adjusted due to placement or space considerations. Having closely examined some of the major components of the front page of your newspaper, individually, let us now take a look at the architecture of the page or the overall page design. For this, we have look at the page from some distance. One way is to do a comparative study of two or more papers.

Hang two or more papers of the same date on the wall, and stand at a distance to take a critical look at these. As you look at these pages, study the structural outline of the news stories, bold headlines, pictures, cartoons, placement of box items, etc. Take a look at the whole page from the masthead to the bottom line. Look at the page, as if you were trying to study a painting or a sculpture. You will notice that there is a design in the page, a form and a structure. Each page designer has his/her own concept of beauty and page structure. To bring it out, he/she uses different type sizes, white spaces, placement of pictures, graphs, charts, cartoons, etc. Inside pages of a daily newspaper differ from the front page in their format, structure, and presentation of contents. If you open a daily

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newspaper, you will see that on top of the page, there may be indications about the topic covered on that page—international news, national news, state news, sports news, city news, business and economy news, etc.

Even if there is no indication on the top, you will notice that the news items on that page have a common link. It helps the readers in their search for a news item. Also by grouping news items on specific pages we are able to give the newspaper a structure. The inside pages under one group often tend to cover as many news items as possible. Hence, often these pages may seem cluttered.

One common feature in all daily newspapers is the editorial page. The format of this page looks similar in many newspapers in India and abroad. On this page, you will notice that there is a section where the editor(s) write their analysis of the major national and international news items. These are often referred to as the "newspaper's point of view". Along with that, there may be one or two articles written by prominent people on current topics. Also, a demarcated section devoted to "letters to the editor", giving reaction of the readers to the news/views, which might have appeared in the newspaper, or items of concern to the readers but not covered in the paper.

Each newspaper has, usually, a fixed spot for general information items such as the weather forecast, entertainment, cinema, radio, television, etc. The design of the inside pages of a newspaper is relatively much more structured than the front page, which is dependent on the major happenings during the past few hours. Advertisements have special significance for commercial publications. The very existence of newspapers and magazines depends on the revenue from advertisements. Hence, special care must be taken with regard, to placement of advertisements along with the news stories on the pages.

There are some important factors, which influence the effectiveness of advertisements in a newspaper. Therefore, in many cases, advertisements are placed on these pages according to the product or services to be advertised. For example, advertisements of sports goods such as shoes, wear, equipment or sports programme are generally placed on the sports pages. The advertisers often request for such placements, and even pay extra for such favours. Advertisements, in a way, are paid for news items. Large colour advertisements have special significance in page design. Page design can be made more attractive with colour advertisements.

Newspapers are meant to be read. Anything that obstructs or reduces the convenience of the reader must be avoided. As far as possible, the news item should be contained in a neatly defined area. Look at the page of a newspaper as a reader, and ask yourself: Are the news items displayed in a nice and readable manner? Could you suggest any improvements?

Each letter, each word and each story has special significance. Headlines, photographs, cartoons, box items, charts and graphics—all these are important ingredients of the newspaper page design. Readability for a page-designer has a different, meaning than that for a reporter, sub-editor or proof reader. Readability for a page-designer has more to do with its visibility and the convenience of its reading for a reader than the actual contents. Readability from a page designer's point of view depends on placement of the news stories, typography and the overall page layout.

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Daily newspapers and periodicals differ in their size, format, page layout, overall design, and printing techniques. While pages of most daily newspapers measure 41 cms × 56 cms, magazines or periodicals tend to be around 27 cms × 20 cms. However, there are weeklies such as the Sunday Mail, the Sunday Observer or even the weekly editions of daily newspapers, which are registered as weeklies. They are also of similar size, look and design as the daily newspapers.

The cover pages of periodicals have special significance from the editorial and newspaper's policy. While about 85 per cent dailies are subscribed to and delivered at homes or offices, more than 50 per cent magazines are looked at before being bought. Hence, the magazine covers have special significance. Next time you go to a magazine stall, take a critical look at the arrangement or display of magazines. You will see how each magazine tries to attract attention. It is the cover of a magazine that holds your eyes, makes you pick it up and compels you to purchase it. Generally, the magazine covers have photographs of women. It is said that the readers like pictures of women on the cover of a magazine, but no cover on the women.

Now, if you take a few magazines of the same kind such as Business India, Business World and Business Today or India Today, Sunday and The Week, put them side by side, you could examine the difference in cover contents, price and design strategy to attract readers attention. Limits of imagination of a page-designer determine the limits of page design for a magazine. However, there are a few factors that make some designs more suitable than others.

Every magazine has history behind it, which gives in a tradition in cover-design. This tradition or the past pattern of the cover-page design tends to set the standard for selection of the alternatives, which may or may not be suitable for particular magazine.

To attract the new readers, a magazine will need to adopt unconventional designs, but too much variation from the past may also tend to alienate the regular readers.

To study the design-pattern trends, take a look at three or four issues of the same magazine. You will see some common or regular features in the designs. Study the format and the items displayed on the cover page.

The final test for a magazine is at the newspaper or magazine sales stalls. The success is measured by the number of readers willing to pay for it, and that determines its paid circulation.

To understand the sales promotion strategy, we have to find out first the readership profile that an editor and publisher of a magazine have in mind. The readership profile is defined in terms of age group, educational level, marital status, disposable income, nature of job, quality and place of residence, consumption pattern, etc. Most general interest magazines are read by a wide spectrum of people in different age groups, income levels, educational standards, etc. The readership profile is defined in terms of groups and percentages.

Another factor that tends to influence the price and cover design of a magazine is the long-term sales promotion strategy of the newspaper management, i.e., editor and publisher. The most important question can be: Is the management trying to build a long-term (one to three or five years) subscription and distribute the magazine through mail, as is down by the Reader's Digest, or, is the main emphasis on sales promotion through newspaper and magazine stalls. In case the management adopts the sales promotion

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policy of promoting newspaper though open sales, i.e., through newspaper stalls, the magazine cover design acquires strategic sales promotion importance. The cover designs, in this case, should be critically evaluated with the cover of other magazines in the same genre.

Understanding Consistency and Change while Editing

Change is a way of life in journalism. No two editions of a newspaper or magazine are alike. Whenever a reader picks up a newspaper or magazine, he/she expects to find something new in it. However, in newspapers and magazines, changes take place within the predetermined format. Formats provide a sense of continuity. Format may be viewed as a rough outline of the newspaper or magazine, its shape and size, placement of its masthead, and the typeface used for it; placement and presentation of the news, views and other contents. Presently change in a continuous manner is the skill that makes design layout a challenge for each item, on each page of each publication.

At the first glance it may seem obvious that the change is inevitable, so the question of "need" may seem redundant. However, it is essential that we understand the areas of change that influence the very existence of a newspaper or a magazine and also determine its readership growth pattern. White incorporating changes in page make-up or design layout we must keep in mind a few factors:

(*a*) While bulk of the readers will remain the same, some new readers, however small, may be added with each new edition.
(*b*) Some readers dropout and thus change the overall readership profile.
(*c*) Newspapers and magazines operate in a competitive environment, hence new challenges from competitions have to be met.
(*d*) Tastes, information requirements and entertainment requirements of readers keep changing.

To respond to change one must understand the compelling reasons for change to incorporate meaningful and effective changes. The readership in newspapers and magazines is built up slowly. It is a painfully slow marketing and editorial effort.

With passage of time most readers get "addicted" to the nature and quality of presentation of the news, the views and the format in which the newspapers and magazines present their contents. Yet as we saw in the previous section there is a need for change. Hence, the question crops up "how much and how" the change should be incorporated in each issue?

Since each publication is a unique entity, there can be no simple clear cut answer. However, generally, it would very much depend on the subject matter of the topics to be covered. In most cases the change would be reflected in the treatment of topics, language, the quality of illustrations, allotment of space, positioning of articles, typographic changes etc. With the common observation that a picture is worth a thousand words—the nature of pictures selected to accompany the composed matter often indicates the degree of change. Pictures or illustrations used indicate the degree of change. Pictures or illustrations are usually the first to be noticed and often draw relatively strong reaction from readers. Hence, it is important that the quality and contents of pictures or

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illustrations selected should not have to vary from the earlier issues. However, on the other hand, it may also be necessary to keep up with the competing publications.

A cautious approach may be to stay within the bounds of past practices of the publication and the standards of lead publication in that genre of publications. Some leaders, tend to lead in bold ways and later make amends under pressure from readers.

It is not uncommon in the newspaper industry that changes have to be incorporated when the total publication is almost ready or at times under print. In daily newspapers it is almost a way of life. Whenever last minute changes have to be incorporated the effort is to incorporate the required changes or include the new items with minimum disturbance to the overall page layout. However, some sudden events may warrant total change in the front page layout or cover design of a magazine. Even in case of the most drastic situation, the important factors to be taken note are the time required to bring about the change and the impact of changes on the printing process and schedule. Each printing process and schedule has its own advantages and limitations. While bringing about changes in the editorial matter their impact on the printing time should also be considered. Events, which demand last minute changes usually require prominent display.

For an editor or reporters of an English newspaper there are only twenty six alphabets with only two symbols each-one as a capital letter and the other in its small form, for the page make-up man the choices are almost unlimited. Today with the help of computers one can develop new type faces by incorporating variations in size, form and shape of each letter. It is the size, from and shape that determine and distinguish the type face of a letter.

For a page layout designer, letters become a visual framework that gives readers their first overall impression of a printed page. As page designers, we must select type by analyzing its visual appearance as well as readability of its type face.

While the choices may be many, editors of daily newspapers for the sake of economy, workability and convenience to its readers, make deliberate attempt to limit, the variations of type faces used in their page make-up. Many newspapers adopt just one type face in different sizes throughout the newspaper.

However, magazines and advertisers tend to experiment with typography to give their pages and messages an eye catching quality.

The Case of Newspaper Industry

Speedy transmission of news is as important as the actual news gathering. It has been made possible by the advanced electronic equipment. Increasingly, apart from the speed of the delivery of the information, serious thought is being given to the aesthetic presentation of the textual and visual material on a printed page. This is being treated on par with the editing of information, for both content and language.

The computers and word processors are being used in page make-up. The painstaking manual typesetting and page layouts are a thing of the past. The expertise of the graphic designers and the options made available by the computers have together provided a variety of page designs to choose from.

The facsimile machines, popularly called the 'fax machines,' have proven themselves to be indispensable in reporting back to a newspaper office from the location of an event.

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These facilitate faster despatch of news from the newspaper office too. Let us now see what functions the electronic equipment must perform to meet the requirements of the newspaper office.

The Case of Newsroom Requirements

The newsroom is a place in the newspaper office, where the news items arrive, and are sorted out. The faster the incoming flow of news, the greater the speed of production of the various pages of the newspaper. The photographs and illustrations need to be quickly located or prepared to supplement the information in the text.

News is a perishable commodity. The newspaper staff have to be on their toes to ensure that important news items are processed quickly, to meet the deadlines of publication. Speed is a prerequisite of the newsroom, and its importance in the production of a daily newspaper could not be emphasized enough. Speed is essential in the following aspects of the newspaper production: in communicating information; in processing information; in page-designing and layout; in printing and production; and in packing and distribution. Rapid transmission of news becomes meaningless, if information being imparted is inaccurate. This might even affect the paper's credibility. In this context, the accuracy of the data and apparently minor details of spellings and language, assume importance. Such correction work is done with the help of the computers and 'fax' machines.

Sometimes, to give in-depth treatment to an issue, complete information might have to be provided in the form of the historical data or facts about the events preceding the current ones. The computers are an ideal system for storing data in their memory and this data could be retrieved at a later stage. The computers act as the data banks, and are very useful sources of reference for the newspapers.

The computers permit data maneuverability to suit the needs of the page designers. This might become necessary in the presentation of the same news item in a different format. The computers could even be programmed for an unlimited supply of type faces. Software for a variety of page designs exist and continue to be invented. The typography, thus, is another requirement of the newsrooms.

The Case of Page Designing

The arrangement of captions, photographs and graphics on a page would have to facilitate easy reading, besides being visually appealing. Certain parameters of format are fixed for any newspaper, such as those of the page size, print area, number of columns, positions of mast head, allotment of articles according to their categories and page titles. The page make-up artist works both independently and with the software packages to give a variety of options for the design of pages or their layout. The Desktop Publishing, the DTP for short refers to both hardware and software that are involved in preparing high quality prints of pages, once these are composed satisfactorily. The prints are used as artwork, and the actual duplication is done by offset printing, owing to the high costs involved in the DTP operations. The hardware of a DTP includes a large-sized colour monitor of the VDU and a laser printer apart from the CPU, which is programmed to suit the DTP software. The laser printer involves a high-speed, high-quality printer technology. The DTP software consist of programmes to compose pages and their layout.

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These perform the function of the word-processing and automatic margin alignment, providing a variety of type-faces, page-numbering, etc.

NEWS MEDIA AND THE MAGAZINES

While *Look* magazine was publishing excerpts from William Manchester's The Death of a President, the editor of one of the nation's greatest newspapers somewhat pensively asked some of his colleagues: "Is it right for us to let the magazines have these newsworthy books for exclusive publication without making a real effort to get them for ourselves?" The question was not answered satisfactorily then, nor has it been since.

Basically, there are two reasons for the continued leadership of the magazines in carrying off exclusive rights to many newsworthy books, memoirs, and articles by the famous and infamous. The first is that the "real effort" posed in the editor's question generally means putting up a great deal more money than most newspapers care to spend for this type of material. The second, which actually grows out of the first, is grounded in the conviction of most newspapers proprietors that they cannot add much circulation through the serialization of the average newsbook, certainly not enough to justify a major expenditure.

Both beliefs are worth examination. In the case of the Churchill history of World War II and memoirs of Stalin's daughter, Svetlana Alliluyeva, Life magazine and *The New York Times* shared the publication rights with benefit for both. The judicious sale of syndication rights cut down the high initial investment in both books: furthermore the *Times* attributed a small circulation increase to both the Churchill history and the Alliluyeva memoirs. But the disgraceful disregard of *Look's* embargoes of advance material from the Manchester book more than anything else made the public skeptical of newspaper pretensions of disinterest in newsbook serialization. To many, it seemed as if the bulk of the newspapers wanted something for nothing and were willing to cut corners to get it. Of course, *Look* benefited enormously because of the uproar, with circulation gains that dwarfed any comparable publication of book excerpts in recent times. There is also no indication that any newspaper made a serious effort to obtain Svetlana Alliluyeva's first article, which Editor Robert Manning of *The Atlantic* carried off—much to his own surprise—because he went after it with thoroughness and persistence.

It is puzzling that all save a handful of major newspapers are apparently willing to abdicate their responsibility for publishing this kind of news until some magazine sends them an advance publicity handout. Moreover, when there is competition for important news photographs (such as the celebrated Zapruder colour pictures of the Kennedy assassination published by *Life*), a magazine usually is able to outbid its daily competitors.

Many papers, it is true, have a historic aversion to paying for articles, interviews, pictures, and other material from freelances on the theory their own staffs should be able to cover the news without additional expense. The ingrate who asks payment for setting forth his views at some length, when the newspaper is perfectly willing to give him free space, has been roundly condemned in newsrooms throughout the land. But the more competitive magazines that base themselves on the news have no such compunctions, except in the obvious cases of public officials and similar common news sources, even

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though their staffs on the whole are better paid than those of most newspapers. Nor do television officials balk at legitimate compensation for effort by someone not associated with their generally well-paid staffs.

Thus, with the exception of the leading newspapers and the Sunday supplements, the press in most instances is lagging in the quest for "name" writers and the serialization of books of demonstrable appeal. Occasionally, a syndicate of newspapers may come up with a feature of some importance or a single newspaper may be able to divulge important background or documentary source material through the enterprise of its staff. But the serialized book and its derivatives in large part remain in the magazine field, although Charles Dickens more than a century ago demonstrated the journalistic importance of such works by serializing some of his most famous novels in his paper, *Household Words*.

It is entirely possible, as many newspaper editors contend that the time has passed when the serialized book or similar feature may be counted on to add significantly to daily circulation figures, regardless of what the effect may be on the magazines. But for a serious newspaper, which takes its public responsibilities to heart, the central purpose for publishing such material is seldom based on potential circulation gains. Certainly, *The New York Times* did not enter into its agreements with *Life* on the Churchill or Stalin works to put on circulation; the gains, on a percentage basis, were comparatively small as far as the newspaper was concerned. *The Times* purpose, basically, was to provide significant material of consequence to its existing readership; if new readers were added, that was considered a byproduct. And this, in essence, is what should motivate a superior magazine or newspaper in obtaining publication rights to books and derivative data. Self-interest is not the prime yardstick that should be applied.

Magazines: Understanding the Quantity and Quality Factors

The enterprise of a few large and powerful magazines is, without doubt, the most distinguishing feature of news presentation in the periodical field. Unfortunately, it is not characteristic of magazines in general, which is probably not an entirely fair statement because magazines are so numerous in the United States and they have such diffuse aims, many of them strictly commercial. Actually, nobody really knows how many magazines there are in the land. Excluding nearly 10,000 house magazines (publications put out by companies for their employees, customers, or stockholders), there is an enormous range of periodicals with an aggregate circulation of 400 million weekly, semimonthly, monthly, and quarterly. Ayer's Directory, which includes trade publications and weekly magazines distributed by newspapers, runs the total to 8,000.

Before the advent of television it was a prosperous field in almost every respect. For some it still is. But with the coming of keen competition from the electronic media, primarily in the area of diversion and entertainment, almost 35 of the 250 largest magazines vanished and more are likely to go as costs and publication problems increase. No less than in the newspaper field, giantism has had its failures as well as its successes among magazines.

Just as has been the case with newspapers, the woes of the failing magazines have tended to obscure the general prosperity of a number of the leaders. Magazines such as *Cosmopolitan*, once given up for dead, have boosted revenues by 50 per cent. The

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century-old *Harper's Bazaar*, co-leader with *Vogue* in the fashion world, has taken in $8 million a year in advertising alone on a circulation of 425,000 and in a single month sold 100 pages of ads to a single organization, Celanese Corporation, for $500,000. *Playboy*, which based its success on the national preoccupation with sex, has been paying good dividends on its investment. McGraw-Hill, Inc., with its specialized magazines in business, industry, and science, has rolled up a net annual income of $8 million. But the earnings champion is Time, Inco., which has compiled a record net income of almost $18 million a year.

Such success has something to do with the angry buzz of social criticism that has affected American magazines throughout their history, much of it justified. If anything magazines are even more sensitive to criticism than newspapers and most of them are less able to profit from it. The standard magazine response to critics of all shades of opinion is either an ostrich like attitude or an indignant citation of the latest circulation figures, as if this kind of success amply justifies the most dubious means of achieving it.

Outside the pornographic magazines, the most frequent target of attack among the periodicals has been the largest of all, *The Reader's Digest*. The *Digest* has also been the most impervious to criticism; having first accepted advertising in 1955, it soon began running more than $4 million worth of ads in each issue and obviously considers self-examination unnecessary. In the *Digest's* dour lexicon, it is cricket to advance some of the far right causes that have the support of its publisher, DeWitt Wallace, in bite-sized articles that are intended to persuade the reader. It is equally righteous, the *Digest* believes, to shut off the opposition from a hearing except in the most specialized cases. Just what effect the long-time conversion to conservatism by anecdote has had on the American mass mind is difficult to determine. However, there is no doubt that the *Digest*, at one time or another, has attacked some of the most beneficial legislation ever enacted by Congress.

After a particularly lively clash with the *Digest* for an assault on various urban renewal policies, Professor Reo M. Christenson of Miami University, Ohio, wrote: "The *Digest's* public relations book, *Of Lasting Interest*, notes that the *Digest* prefers to set forth its opinions in an unqualified manner and in black and white clarity. Black and white makes for dramatic reading, but there is something to be said for reporting all sides of the truth, too".

Next to the *Digest*, the fashion magazines are most often held up for critical examination in the United States although, curiously enough, they have been and still are extravagantly admired abroad for their imagery and their originality. It is a matter of satisfaction to the fashion books that they can sell anything—from stacked heels to miniskirts and from bikinis to prance suits and zebra-striped mink coats. They promote their message with brass bands.

To their credit, they have never pretended to be anything they are not. Of all the types of magazines on the newsstands of America, an unexampled display of high quality, showmanship, and downright vulgarity, the fashion books are the handsomest commercial ventures. Their highest purpose is to merchandize the output of the garment trades. They pay monthly obeisance to the trivial in the grand manner. In publicizing the leopard, *Vogue* published a photograph of the nether half of a woman's body in tights

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with the caption: "Thigh—The Newest Bone in Fashion". And *Harper's Bazaar* paid tribute to a new perfume as follows: "Since even a whiff of Emilio Pucci's non-cliche Vivara Perfume is heavenly, a whole new galaxy of products in this free-as-the-wind fragrance sends dedicated Vivaraites into a happy flutter".

If the fashion books have any concern whatever for the public interest in their field, they have disguised it behind rows of awkward-looking far-out mannequins. Sometimes, fashion designers wail that their new clothes are unrecognizable in the kind of advanced pop, semipop, and ultrapop art found in many of the big fashion magazine photographs. But the books sell, despite that; even more important, they sell clothes. And that makes them a vital necessity to the American garment and allied industries where their approval means much and their silence can be deadly.

Although the magazines of more general interest for women do not have the undisguised arrogance of the best fashion books, there is no doubt that they are equally devoted to the advancement of commercial interests. In many of the issues of McCall's, Ladies' Home Journal, *Good Housekeeping*, and the rest of the handsome and healthy breed, there seldom appears to be much effort to differentiate between their own fine colour layouts and the adjacent advertising. The women's world of fashions, food, beauty, homemaking, and odd bits of inspiration fits nicely into the philosophy of the leading women's periodicals, and their advertising format as well.

But, despite a certain number of serious articles and thoughtful editorial discussions, few women's magazines seem to give any space to the kind of criticism that could be unsettling to large advertisers. From time to time, it is true that the leaders do make substantial efforts in the public interest by discussing controversial subjects ranging in importance from "the pill" to alcoholism and dope addiction. But too many others set up a false front of public service, singling out some amorphous and impersonal subject for attack when they are reasonably sure there will be no danger of a kickback. This kind of pseudocrusade is scarcely to be confused with a serious and consistent intent to serve the public interest.

Unlike the old magazine muckrakers of an earlier and far more important time in the history of American periodicals, today's mass circulation magazines for the most part merchandize sex, sympathy, and dreams. Helen Gurley Brown, author of *Sex and the Single Girl*, showed how the recipe worked when she took over the hard-pressed Cosmopolitan magazine and made both circulation and advertising jump within a year. The faded old Hearst publication began perking up with such articles as, "How To Get a Divorce," "How To Make Good at the Beach," and "How To Find Men in a Big Rich Country". For good measure, there was "Cosmopolitan's Husband-Hunting Ward-robe" and some exercises that were billed as suitable for the development of more "kissable lips". To promote the publication, a series of advertisements was placed in newspapers featuring "Cosmopolitan Girls" and sounding the theme: "Did you know there are millions more unmarried girls than single men?" As far as the public interest was concerned, this kind of thing adds up to precisely zero.

But whatever the sins of the women's magazines in their drive for success, they can scarcely, compete for sheer unadulterated commercialism with the most persistent of the sex merchants, Playboy. In a relatively few years, it has soared to the top of the men's magazine field with more than 3 million circulation—ahead of True, Argosy, and the old

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champion, Esquire, now in the bald-headed row. Playboy promotes Playboy clubs, jewellery, books, garments, an occasional serious article or editorial, and girls-girls-girls. The revealing covers and photographs are the come-ones, the pulpy text is the filler. There are a few "name" writers, purchased to lend respectability to the operation, but what is really being sold is entertainment for lonely men. The advertiser in large part gets what he pays for, which includes a large number of descendants of H.L. Mencken's "Booboisie" among the audience.

Playboy's occasional attention to sermons, disarmament, the nation's water resources, and similar serious magazine fare is scarcely a sign of coming reform, although there is always hope that success will bring with it a greater sense of public responsibility. Before Playboy's drive to the top, Esquire turned itself into a magazine of some substance, an interesting experiment in reversing the Gresham's Law that applies to American periodicals in general. While few are likely to confuse the reformed Esquire with The Economist or the New Statesman, the serious intent of its editorial policy can scarcely be mistaken and it is entitled to both consideration and respect.

There is, however, little possibility of any similar transformation that will bring a modicum of concern for the public interest into the lush pages of many of the mass circulation magazines. The so-called service area for periodicals—where some worthy publications still manage to survive—is inundated with meretricious sheets. Like the girlie magazines, service publications generally appear to have been less affected than others by the competition of television, on the one hand, and newspapers, on the other. Consequently, large-scale magazine operators think nothing of starting a magazine one month and killing it a few months later if it does not "go". Anything from pet care to hairdos may become a fit subject for a service magazine; one hairdo book, indeed, became such an instant success that its delighted owner had it put out in translation in other parts of the world. Thus, it became an exhibit of the cultural influence which the United States exerts abroad.

Among the "shelter" magazines, still another large and popular class of periodicals, there is a kind of split personality that leads some to publish a good deal of material of benefit to homeowners, although their editors at the same time seldom do anything to disturb the equanimity of their advertisers. Consequently, the giant Better Homes and Gardens and its principal rivals, The American Home and House & Garden, are as mild in their way as the women's magazines. The "shelter" group in consequence is an attractive advertising medium. In many an individual issue, it may be noted that advertised products also are editorially supported; the reader, in fact, is often stimulated to buy as much as he can.

Understanding the Relationship between Advertisers and Magazines

A critic who looked over some of the "shelter" books once observed, "For journalists, perhaps the most discomfiting aspect of the magazines is the amount of space, produced as editorial matter, that is either advertising, tie-in, or promotion. The mail-order and new-product sections are the most obtrusive". The "shelter" periodicals are not alone. In fashions, women's, sex, and other magazines aimed primarily at the mass purchaser, the issues of the day are seldom permitted to intrude on the dreamy buy-buy mood, which is created for the average reader. There is, in consequence, a

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separation between the real world and the world as advertised that sometimes amounts to a delusion on the part of the mass audience. Such notions of advertiser accommodation began in the journalistic nether regions even before the abysmal years of the Great Depression but they have now spread to some of the highest and most principled organizations in the land. Nor can it be said that this is confined to the periodical field; it may be observed in newspapers, particularly special sections, to as great an extent. The corrupting influence on the news columns, in short, is painfully obvious to any thoughtful reader.

It is a relief to be able to go behind the polished array of glossy printing jobs and find a substantial number of important magazines that still refuse to turn themselves into publications whose interests are swayed more by the advertiser than by the reading public. They exist primarily in the quality field, ranging from weekly to quarterly publication, and are headed by one of the handsomest and most prosperous of all, The New Yorker. In its advancing years, The New Yorker may be accused of many things but not generally of truckling to advertisers or interfering with the independence of its writers. This is also true of such other magazines as the 'Saturday Review, The Reporter, The Atlantic, Harper's, and a few others in the prestige area. The leading publications devoted to business and industry, science, agriculture, health, and education try within their own limitations to represent the public interest over the advertising interest. To an even greater extent, this is true of such publications on religion.

Sadly enough, the so-called magazines of dissent, typified by *The Nation* and *New Republic*, are more afflicted by hardening of the intellectual arteries than any sins of commercialism; most of them have perpetual financial problems and comparatively little influence. As for the unimpressive cavalcade of little magazines and underground sheets, few contribute anything substantial to public enlightenment except for the established cultural publications that are respected in their own areas. Of the magazines that formerly thrived on tax breaks, the National Geographic does very well. And as for scholarly quarterlies, of which there seems to be no end. Foreign Affairs is at the top in both prestige and influence.

The news and picture magazines are, of course, in a class by themselves because they constitute so important a part of the American system of mass communication. Of all the periodical groupings, they are probably less subject to advertiser influence and pressure than magazines as a whole even though instances of both crop up now and then. But as a whole, the news and picture books have built up such wealth and power of their own that it would take a very brave advertiser, indeed, to try to twist them to his own purposes.

To give credit where credit is due, Look and Life both have conducted superior campaigns in the public interest and have exerted wide influence in the dissemination of pictorial news of importance to the nation. The news weeklies, in part, have helped fill an indefensible gap in the reporting of national and international affairs by the less qualified daily newspapers of the nation and the bulletin-type coverage of radio and television. This is the main strength of the news weekly operation and its principal reason for existence; to a lesser extent, the exploitation of "back of the book" departments ranging

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from business and finance to science and cultural affairs has also helped them to achieve a deserved popularity.

Where the news and picture magazines are open to serious criticism, in the main, is in the circus like performance they often give on the most important issues of the day. Often, through flamboyant word pictures and catchy illustrations and layouts, they seem determined above all else to amuse first and to instruct last. The old newspaper fault for snatching at the irrelevant fact and the quote out of context is often seen in exaggerated form in some of the news weeklies; moreover, it is scarcely a coincidence that a very large body of news magazine interpretation appears to coincide with the known prejudices of some of the proprietors.

True, the policy slants that are to be found in every issue of Time and, to a lesser extent, in Newsweek and U.S. News and World Report, constitute a hazard that now is also being encountered with increasing frequency in newspapers under the label of analysis or interpretation. But it is one thing to leap at a likely interpretation and make an honest mistake in the process; it is quite another to try to make the facts fit into a neat but smelly bouquet as an offering to the proprietor and his preconceived notions.

Often, even for the knowledgeable journalist, it is difficult to say where the honest effort to interpret the news begins and the hatchet work of the editorial policy man ends on a number of news publications, daily and weekly. The burden of proof in all cases of doubt inevitably rests with the interpreter and his medium. And this is where a reputation for integrity counts so heavily—a public recognition that the publication of news, comment, and criticism is independent of both advertiser interest and editorial policy pressure. Such repute is dearly earned—and it can be quickly lost. It is unfortunate that Time, which has the most to offer in the news weekly field, also has the worst reputation for permitting office policy to slant both its news and its interpretation. There is nothing new in this. It is a state of mind that has bedeviled Time from its beginnings and not even the inauguration of a rather dull weekly essay has served to distract attention from the very serious policy flaws in a publication that would gain in stature by playing the news straight. Not everything needs an angle to make it interesting.

Understanding the Magazine in Terms of Literature

Finally, magazine journalism at its best has made some outstanding contributions to American literature and this is, by all odds, its strongest claim for public recognition. It is, however, an elementary observation that the magazine writers' general reputation for excellence is based to a very large degree on the work of such graceful stylists as E.B. White, John Hersey, Robert Shaplen, Lillian Ross, Marya Manne's, Russell Lynes, John Bartlow Martin, and others who operate almost exclusively in the quality field. Because much of the unsolicited or specially assigned material in the leading magazines is based on the work of 150 to 200 professionals who know how to write to an editor's specifications, the notion has been assiduously spread that there is something mysterious about superior magazine writing. Not so. By comparison with the dull stuff in much of the daily American press, the better magazine work naturally shines. It is obviously better than most of the trashy writing in the litter of nonfiction that cascades from the presses of book publishers. But this scarcely means that the magazines of the United

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States, always allowing for exceptional article, can stand comparison with the kind of writing that is consistently published by The Economist, The London Observer, The Guardian, or the London Sunday Times.

The superiority of American magazine writing over much of the work produced in other areas of American journalism, consequently, is scarcely something to warrant celebration. It does not mean that the magazine writers of the upper echelons are masters of English prose; rather, it shows how comparatively impoverished American journalism is today for writers of capability, influence, and standing. The bulk of magazine writing in the United States is often depressingly routine. It shows no more sparkle, on the whole, than a very large volume of material that is in newspaper or book form or read over the air.

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2

News Reporting: Elements, Dimensions and Trends

NEWS REPORTING: AN INTRODUCTION

This chapter is based on newspaper reporting and the main components of a news report—the body and the lead. The news items that appear in newspapers are also called news stories. In literature stories may not have their basis in actual events, but a news story is always based on facts. History is also based on facts but it deals with things of the past while news stories are on current events. Further, a news story is normally written in inverted pyramid style, that is, the most important facts come first followed by other facts in order of significance.

The inverted pyramid style has developed in journalism over the years. It helps the readers who do not have enough time to read the whole story. It also helps sub-editors who can easily discard as much of the story from the tail without affecting its readability.

London, May 1 (PTI). The British Government today rejected the plea of Sikh separatists for recognition of Khalistan which they had proclaimed in Amritsar three days ago.

A foreign office spokesman said the unity and territorial integrity of India were central to peace and to the well-being of the whole region, when asked about reports that the separatists had appealed to Britain and certain other countries to recognise 'Khalistan'.

Past elections in Punjab had demonstrated that the people did not support secession. Therefore, the question of recognising 'Khalistan' did not arise, he added.

No UK Recognition for Khalistan which appears in bold type is the head line. It is put at the head of the story and gives an idea to the newspaper reader about the subject of the story.

London, May 1 is the date line. It tells the reader the place and the date of the news story.

PTI is credit line. The newspaper has published this story which was supplied by news agency Press Trust of India and by putting "PTI" the paper acknowledges the source of the story and this gives the credit to the news agency.

Sometimes the name of the reporter or correspondent appears below the headline with a By or From. For example, "From V.S. Karnic" or "By Kanwar Sandhu". It is termed by line.

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The first paragraph of the story is called intro or lead. In the above example, "The British Government today rejected the plea of Sikh separatists for recognition of 'Khalistan', which they had proclaimed in Amritsar three days ago," is the intro.

The rest of the story is called body of the story. Intro gives the most important information which is contained in the story and therefore it is the most crucial part. It should contain highest quantum of news value. A good intro is prerequisite of a good story. The proverb—Well begun is half-done-goes very well in this case, you really do half of the work on a news story if you write a good intro. The body of the story will automatically follow in the inverted pyramid style.

Understanding Major Elements of News Story

Basic elements of a news story can be found by asking and trying to find answers to six basic questions popularly known as the five Ws and one H. The five Ws are—What? When? Where? Who? and Why? and the H is How?

There was a time when journalists were supposed to answer all the questions in the intro. But slowly it was discovered that it resulted in over-crowding of the opening para, loss of clarity which at times confused and irritated the reader.

There is no hard and fast rule about these Ws and H and their inclusion in the intro or lead. A story may not have answers to all of them but all these questions should be asked to identify the basic elements of a news story. Then, according to news value, the most important element should come in the intro.

An intro may be in reply to one or more or all of these questions, but there should be no compromise on clarity of expression. If a reader has to look over a sentence a second time to understand it, then it cannot make a good intro or lead.

A test for elements of news and their proper order could be provided with four letters from 'news' as keys:

- N for newsworthiness—does the story contain news values?
- E for emphasis—does the intro contain the most important and interesting fact?
- W for the five Ws and the H—do their answers exist in the story?
- S for sources of information—does the story identify or imply the source where it is necessary?

Explaining the Types of Intros or Leads

Newsmen deal with a very wide range of subjects and everybody has his own way of presenting things. Therefore, there are innumerable ways of writing intros and leads. This variety is obvious to everybody who reads newspapers carefully as the same news story is presented in different ways in 'different newspapers, while the same paper presents different stories in different ways. Any two reporters doing the same story will write it differently and this explains the variety.

There are various ways to classify intros or leads depending on different criteria. Based on the number of incidents involved, the intro could be simple or complex.

1. Simple lead involves a single incident. Even if the event may have several different incidents, the intro takes account of a single incident. Simple lead is very common in newspaper and should normally be favoured as it is easy to

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write it clearly. For a complex event like police action in the Golden Temple Indian Express, Chandigarh, gave a simple lead:

Express News Service

Chandigarh, April 30. The Punjab Police and paramilitary forces entered the Golden Temple complex at Amritsar this afternoon to clear it of "terrorists, separatists and anti-national elements.

2. Complex lead involves more than one incident in the intro. It is normally used when similar or related incidents are clubbed together in one story. One has to be careful with this kind of intro as it is normally long and sometimes confusing. Various incidents of violence in Punjab have been clubbed in this complex lead (Indian Express, Chandigarh):

Express News Service

Chandigarh, April 30. Three persons were killed and two others injured by suspected terrorists during the last 24 hours while a petrol pump and two liquor vends were looted in Faridkot district. Among the killed is a brother of a Deputy Superintendent of Punjab Police.

Two armed terrorists gunned down Rajiv Kumar a dispenser at Pakhoke village near Taran Taran and injured seriously Daljit Kumar. Both were travelling in a tonga. They were made to get down and shot at. Jaspal Singh, a brother of Mr. Sukhdev Singh, a DSP posted at Batala, was also killed by the terrorists.

According to a report from Moga, four car-borne armed persons today looted a petrol pump, and two liquor vends at three different places in Faridkot.

It appears from the intro (the first paragraph) that all the incidents took place in Faridkot district while the second and third paragraphs make it clear that three different districts were involved. Taran Taran is in Amritsar district while Batala is in Gurdaspur district. A little more care was needed to avoid this mistake. In the following example care has been taken to avoid a similar mistake:

1. *Substantive clause intro*: New Delhi, April 10 (PTI). Despite adverse agro-climate factors, foodgrains production in 1985-86 was likely to touch 150 million tonnes, the Agriculture Minister Mr. Buta Singh disclosed today.
2. *Conditional clause intro*: New Delhi, May 2. The Minister of state for agriculture, Mr Yogender Makwana has assured the Rajya Sabha that the government would take prompt action if charges of bunglings against any of the NAFED officials were found to be true.
3. *Present participal intro*: United Nations, April 30 (UNI). Calling the United Nations' current financial crisis "Yet another" challenge to multilateralism India has asked members to defeat those trying to weaken the world body.
4. *Past participial intro*: Cherrapunjee, April 27 (UNI). A large number of people here were disappointed today as President Zail Singh cancelled his Cherrapunjee visit due to inclement weather.
5. *Prepositional phrase intro*: Dhaka, March 11 (UNI). In the backdrop of the political imbroglio in Bangladesh, the leaders of the two major Opposition alliances held an unexpected parley last Sunday at an undisclosed venue to discuss the launching of a movement to make the government of President H.M. Ershad

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concede to Opposition demands to ensure free and fair elections. Intros or leads can also be classified according to the elements of the news (five Ws and one H) that dominate in the lead:

6. *Who lead*: Hoshiarpur, May 3 (UNI). The Punjab police chief, Mr. J.F. Ribeiro on Saturday said maintenance of law and order in the state was not an easy task.
7. *What lead*: Mumbai, April 27 (UNI). M.V. Jhansi Ki Rani, a 76,6000 dwt bulk carrier owned by the Shipping Corporation of India (SCI) ran a ground at Fredrick Reef, some 500 km off the Australian east coast around 2 p.m. yesterday, a delayed report reaching the SCI's headquarters in Mumbai said. No casualties were reported.
8. *Where lead*: Sonepat, May 3. Rail traffic on Sonepat-Delhi junction of Northern Railway remained disrupted for about five hours following the derailment of two bogies of a goods train near Ganara railway station, about 16 km from here early this morning.
9. *When lead*: Ahmedabad, April 10 (PTI). Since Vedic times, ancient Indian astronomers observed and carefully studied rare celestial phenomena, including comets, according to Mr. Parmanand Desai, executive director of the Vedhshala (astronomical observatory) in suburban Naranpura here. A close study of some of the not so well-known Sanskrit works cast new light on comets, the "old faithful visitors" to the solar system he said.
10. *How lead*: Jayaprakash Pattan (Pune) April 29 (UNI). Janta Party's national council meetings plunged into turmoil this afternoon when Swami Agnivesh staked his claim for party presidentship after Mr Chandra Shekhar was unanimously re-elected. As the confusion in the Ashoka Mehta Shamiana the venue of the meet came to an end, election returning officer Bapu Kaldate, owned up his mistake in declaring that he had received only the nomination of Mr Chandra Shekhar and announced that the election would now take place tomorrow morning.

Another classification is possible on the basis of variety of presentation in the intro.

Astonisher: This intro is of moderate length, from twenty-five to thirty-five words, and tries to arrest the reader's attention by presenting the unexpected but not of world rocking importance.

Express News Service

Ludhiana, April 29. As many as 27 persons were killed and another 26 were injured when two Punjab Roadways buses collided head on the Ludhiana-Malerkotia road near Gopalpura village this morning.

Cartridge or Capsule: This lead is brief and goes right to the point and presents news with high concentration of news value.

Express News Service

New Delhi, April 29. Six cases of AIDS disease (Acquired Immuno Deficiency Syndrome) have been detected in Tamil Nadu. Punch: Milder than the astonisher or cartridge, its length is somewhere between cartridge lead and the astonisher lead. It is useful for presentation of news that is not inherently exciting or sensational.

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- *Lusaka*, April 28 (Zana-pool). Woman are under-represented in and misused by the mass media, a study on women in the media has shown.
- *Historical or literary-allusion lead*: It draws some character or event in history or literature in relation to an event or person in the news.
- *Question lead*: It fits with unusual or routine stories that need an informal tone as well as with those that deal with matters of universal interest.

New Delhi, May 25 (UNI). What accounts for the phenomenal rise of the marwaris in the industrial field?

Geographical factors and the social set up have been responsible for drawing the best from the community, says a recent study. This study on Industrial Entrepreneurship of the Skekhawati Marwaris, was made by Dr. D.K. Tanket of the department of business administration in the University of Rajasthan.

Marwaris, particularly those from the Shekhawati region of Rajasthan, are unsurpassed by any other community in the world, Dr Tanket says. The region at one time accounted for 60 per cent of investment in the private sector.

The dry climate of the region compels the people to wage a continuous struggle against the vagaries of nature. Entrepreneurship springs out of adversity, the study says.

Direct Quotation

When the lead is using a direct quotation it should be short and eye-catching.

Mumbai, April 20. "I have no other friends except those that are strictly political," said Mr Pranab Mukherjee to Mr Pritish Nandy in an interview in the Illustrated Weekly of India issue April 27-May 3.

Indirect Quotation

Instead of using the speakers actual words, the reporter can say what the speaker said in his own words. Credit must be given to the speaker in the intro. Compared to direct quotation more information can be given in this variety of intro.

S.S. Barnala over the telephone this morning and congratulated him for the prompt action taken in flushing out terrorists and other anti-national elements from the Golden Temple complex in Amritsar.

Contrast Lead

It attracts readers' attention by comparing extremes. Here is an interesting example:

Express News Service

Jammu, January 22. The "darbar move" of the secretariat and other government offices has been in vogue in Jammu and Kashmir from the times of the Maharajas. Mr. G.M. Shah has now introduced the "darbar move" of the detenus as well. That is how a state government employee at Kud put it to ENS on Tuesday.

He was referring to the winter "move" of the detenus from the tourist bungalow at Kud to some warmer place.

Direct Address Lead

It speaks directly to the reader or an interesting subject or one with a universal appeal.

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Dallas, April 27 (Reuter). Living in Dallas may be hazardous to your marriage. A new book of statistics about 785 international cities, reveals that Dallas is he divorce capital of the world with 84 divorces per 1,000 people.

Descriptive Lead

Also known as situation or picture lead, it tries to paint a word picture of an interesting person place or thing to help create mood for the story.

Lucknow, April 10 (PTI). One could hardly see any crossing or eye catching spot or an electric or telegraph pole in "'Kumbh Mela" are at Hardwar, where something or the other was not written in the form of a banner or a hoarding or a poster concerning what one could do to improve prospects of child survival and development, as part of a campaign launched by UNICEF.

Parody Lead

It attempts to play on words, using widely known proverbs, quotations, song titles, currently popular sayings, book titles and other expressions to help establish immediate identify with the reader and to bring a bit of sparkle to what otherwise might have been a routine story.

Bangalore, May 2 (UNI). Comet Halley has said 'au revoir' after more than eight months of its tryst with the solar system.

Prof. K.R. Sivaraman of the Indian Institute of Astrophysics (IIA), coordinator for the country's Halley observation programme, told UNI that the comet was now moving away from the solar system.

One-two-three/one-two-three-four lead: This kind of intro is rarely used now. But it is useful in giving the salient points of an important programme or putting important budget provisions. In this kind of intro a general statement is followed by various important points with numbers (1), (2), (3), (4) or letters (*a*), (*b*), (*c*). (*d*), and so on.

Staccato Intro

It consist of short clipped words, phrases, sentences, sometimes separated by dots or dashes. It is casually disruptive and should not be used if the facts of the story do not justify it.

Mid might an old Yamuna Bridge...a scream...a shot...a splash...a second shot...ft splash.

This morning Delhi police recovered bodies of a couple... Miscellaneous freak lead: This type of intro has a novel approach in sentence structure and presentation in order to catch the reader's attention.

Many of the above leads actually summarize the story and therefore they can be described as summary leads.

With interpretative news stories becoming more and more prominent in journalism interpretative leads are also becoming common in newspapers.

Interpretative leads normally do not quote any body and begin with a statement from the writer of the story. The interpretative lead gives the assessment of the reporter or special correspondent based on facts of the situation. Here is an example.

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Express News Service

Washington, May 4. The future of India's entire national television network and its two way telephone system is under enormous strain. For the launch of Insat I-C the only back up satellite for Insat I-B (itself the only satellite to handle this enormous Indian workload for the last 30 months) is now postponed indefinitely.

India has abandoned all plans to launch Insat 1-C through the US space programme following the unexpected explosion of the US space rocket Delta over the Atlantic on Sunday night...

Thus we see that all sorts of composition can be used in an intro. Its contents must have highest news value in the story. It must be easy to read and understand.

Understanding the Body of News

After the intro is written the body of the story will follow in the logical order of inverted pyramid style.

Mention of the source in the lead is inescapable, when the news point is controversial or, in any case, not indisputable. But where the fact is unchallengeable, the opening paragraph may give the straight news, bearing the source for mention in the next.

In such cases, one should avoid starting the next paragraph with: "This was announced (or stated) here today by."... Such a sentence just after lead arrests the momentum of the story. The second paragraph can go straight to the next important point of the story, bringing in the source in an easy manner, so that the story is kept moving smoothly.

In the body of the story choice of apt words is essential to ensure precision and better readability. The body should be concise and shorn of all verbiage. It should take notice of all material points concerning the news event, elaborate or background them where necessary, but should not be burdened with dispensable details.

Selecting the Language of News

The language of news story should be simple and familiar to be understood by the average reader. Simple and direct sentences are more effective than long, involved ones. The simple style is also easy to translate if copy is used in some sister publication in a different language. In multi-language societies like India this is a significant advantage.

It is not enough to collect news. It must be put across. Meaning must be unmistakable and it should be succinct. Readers do not have time and newspapers do not have space for elaborate reiteration. Every word should be understood by the ordinary man, and every sentence must be clear. There must be no abstractions.

Some people are proud of writing long sentences with many dependent clauses, with subjunctive and conditional with exclamations and interjection, quotations, allusions, metaphors, long images, Latin terminology, subtlety and conceits. They presume that the reader has enough time and has old classical education and has not to work for his living.

One must always keep in mind that a sentence is more likely to be clear if it is short, communicates one thought or closely related ideas. The length of sentences with too many ideas is not the cause of the disease but it is often a clear symptom, where the ideas in a sentence are complex, they cannot intelligible be presented in subsidiary clauses separated by a mere comma. A full stop in such cases proves a great help to clarity.

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The prefixing of a subsidiary clause with one or more ideas in advance of the main idea often produces a long confusing sentence. Opening a sentence with a subsidiary clause has special difficulties for the reader if the two ideas go in different directions. The sentence carrying the most important thought should be given immediate identity of its own.

This does not mean that newspapers should use only simple sentences. Economy of space as well as rhythm requires all kinds of sentences to be used. For example, it may be wasteful to introduce a complete subject and predicate for each idea. A subordinate clause in a complex sentence can express better precisely and economically than a series of simple sentences or compound sentences joined by 'and', etc. The crux of the matter is—have something to say and say it as clearly as you can.

Unfamiliar words and jargon (expressions peculiar to various fields of special knowledge) should be avoided as far as possible. The choice of words should be simple and elegant. Unfamiliar words should be explained in simple language.

Latin and Greek expressions appear in law, medicine, biology, etc., and some of these expressions have become part of the English vocabulary through usage. If these are readily understood, they may be used without any explanation, but if the Latin or Greek expressions have a popular English equivalent that should be preferred.

In other cases these expressions if used, should be accompanied by an interpretation or an explanation for the benefit of the lay reader. Mere fashionable use of foreign expressions should be avoided, profanities or obscene or vulgar language should be totally eschewed. They should be cut out even from direct quotations. Slang, though not in such bad taste as obscenities, should also be avoided, even in portions quoted. Colloquialism is also best avoided except in quoted texts.

Preference should be given to the active voice. Sentences in the passive voice have a deadening effect. Vigorous, economic writing requires a preference for sentences in the active voice. One should always prefer "The directors will meet next week" to "A meeting will be held by directors next week".

Official reports are full of the passive: it was felt necessary, in the circumstances it was considered advisable, etc. In officialese the language is polluted by viscous verbiage, meaning is clouded by vague abstraction, euphemism, conceals identity and heavy words weigh the mind down. It does not rain, in officialese, but precipitation is experienced. However, in certain circumstances the passive voice is useful, especially where he deed is more important than the doer. "A general strike has been called for tomorrow by...to protest against"... is better than: "The...has called a general strike for tomorrow in protest against"... All names in the copy should be properly identified as far as possible. Where the subject of a copy has multiple identification, that is, if he or she can be identified in more than one ways, the most pertinent among them—as a rule the office or position of consequence he or she currently holds—should be mentioned in the first instance, the others being suitably mentioned in later parts of the copy. Where the subject does not hold any office currently, he or she would of necessity have to be identified by the former office.

Adjectives and epithets retain their significance only when used in proper context and sparingly, chosen carefully and used aptly. They add colour to a news story and improve its quality. On the other hand they can mar a story when used needlessly.

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Further, in view of objectivity no adjective or any other expression that smacks of bias, involves a value judgement should be used. Language should be used carefully to avoid any value judgement when it is not intended. For example, while reporting police firing one can say, "They police had to open fire"... or "...was forced to open fire". The correct way to give a factual narration is, "The police opened fire". But when a minister or an official states that the police had to open fire, it may be reported as such with attribution.

Quotations should not be over used and must be restricted to more telling portions. Sometimes a couple of words within quotation marks are more effective than a whole sentence. It should be remembered that excessive use of quotations can spoil a copy. In reporting statements or speeches the safest verb is "said". There is no harm if it appears repeatedly in a copy". In appropriate circumstances, an occasional charge from "said" should be considered.

Verbs that substitute "said" are: observed, remarked, stated, averred, declared, affirmed, pointed out, told, informed, opined, confined, admitted, accepted, conferred, alleged, denied, rejected, repudiated, refuted, argued, contended, disclosed, revealed.

"Remarked" may be used with any ordinary statement, but "observed" and "stated" may be used only where, there is really an observation or a statement. They are not to be treated as normal variants of "said".

"Averred" is legalistic in use and it is better to steer clear of it. "I declared" is acceptable subject to the condition that the person making the concerned declaration is competent to do so. "Declared" must be backed by the strength of authority, not in an absolute sense but in relation to the concerned statement.

"Affirmed" has an element of "firmness" in it and is stronger than "said". "Asserted" is stronger still. The use of these verbs, if at all, should be restricted.

"Opined" sounds pedantic and therefore should not be used except as part of a quoted passage.

"Told" and "informed" cannot stand by themselves. "Told" or "informed" whom? "Told newsmen or a conference or informed parliament would be correct, but not, "Mr...told that"...

"Pointed out" may be used only in relation to a universally accepted proposition or an incontrovertible fact, and not in relation to a matter on which views differ, or are likely to differ. Since it is not always easy to determine what is a universally accepted proposition, the use of "pointed out" is best avoided.

"Accepted," "refuted" and "confessed" should too be avoided. "Admitted" is admissible in the coverage of court proceedings.

The words "denied", "rejected", and "repudiated" may be selected on the basis of how strong a denial or contradiction is. "Argued" and "contended" should be used when a serious contention is involved and not when a mere opinion is expressed.

"Alleged" can be used with reference to a statement which contains an allegation or a charge. "Revealed" should be avoided altogether. "Disclosed" can be used when the person has the competence to make the disclosure.

Sentences should assert. The reader does not want to be told what is not he should be told what is. As a general rule newsmen should strive to express even a negative thing in a positive form. For example, "The project was not successful", should be written as "the

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project failed". Likewise, "They did not pay attention to the complaint", should be written as, "They ignored the complaint".

No sentence should contain unnecessary words and no paragraph should have any superfluous sentence. There should be the right words in the right order. Adjectives and adverbs should be used only when they add to precision and economy of a sentence.

Redundancies or meaningless modifiers should find no place in news copy. No word should have a parasite consuming space and debasing language. An accident is either unique or it is not. It cannot be "rather unique". It is like being "rather pregnant". In "widow of the late Mr"... words "the late" are redundant since "widow" presupposes that the husband is no more. One should not write "at 9 a.m. in the morning". It should be either "a.m". or "morning".

Repetition is always needless, at times it becomes irritating. A peculiar journalistic problem is repetition of source. It has crept into Indian journalism through Associated Press (AP) news agency copy. Once the report has identified the source of the information there is no need to keep parading it. Only if identity is in doubt should it be repeated.

The grammar of the language applies to newsmen as it applies to others. On finer points of usage the style book of the newspaper or news agency should be adhered to. Many newspapers have not developed style books. They can make use of Press Trust of India Style Book with modification to suit their specific requirements.

Understanding the Process of News Selection

Newspapers fascinate people from all walks of life, but very few have the time or the patience to study the organization, production and presentation of news. Most people look upon the newspaper as a comprehensive presentation of news. Most people look upon the newspaper as a comprehensive presentation of all the important events in the past twenty-four hours. Some newspapers have mythologized this concept by claiming that they print 'all the news that is fit to print'. Apart from the fact that no newspaper can print everything that is worthy of printing and people's attention, there is another implication in this claim: news judgement. The newspaper organization decides what is fit and what is unfit to print. Selection is inevitable. According to Walter Lippmann:

> Every newspaper when it reaches the reader is the result of a series of selections as to what items shall be printed, in what position they shall be printed, how much space each shall occupy, what emphasis each shall have.

Traditionally, the newspaper has been looked upon as a platform of public opinion, a vehicle for moulding public opinion and an instrument to fight oppression and tyranny of the rulers by bringing to light their misdeeds. Historically, the press has played an adversary role vis-à-vis the government and championed the cause of the people, particularly the middle and upper classes. The role of the press in freedom movements in all countries has been a very significant one.

But the modern newspaper is a different product from a different organizational structure playing a totally different role. Ever since the business and commercial class began to extend its influence on government, the newspaper's attitude to its own role in society had to change. The new commercial newspaper had to depend on the support of

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the commercial class since it was the product of that class. Its adversary role against government took a new turn. The newspaper had to become a vehicle for the criticism of those actions of government which went against the interests of the commercial class. Any action by government which smacked of interference in the free trade philosophy of the merchants, industrialists and financiers was jealously watched by the press and criticised vehemently. Somehow people's interests were taken by the new press as identical to those of the commercial class. This was a phenomenon that occurred in the early part of the 19th century not only in the economically advanced countries but also in their colonies. It is still continuing in both the 'developed' and the 'developing' sectors of the world. In erstwhile colonies, the bulk of the press is still in the hands of the entrepreneurial class that uses the newspaper as an instrument to safeguard its financial interests and to prevent or forestall movements, if any, to change the existing economic order. In the advanced countries, the press is in the hands of powerful media conglomerates which have strong banking and financial ties with multinational corporations.

Making the Selection of News in General Terms

No newspaper anywhere in the world can print all the news that comes to it from various sources. Severe selection processes are thus inevitable. This section discusses first, the selection of news in general, and then turns its attention to the selection of foreign news in the light of certain major concepts associated with the making of news.

Economic considerations of total space, size and advertisement content put constraints on the amount and types of news and feature materials that go into the newspaper. The dependence of the modern press on the business world can be seen from the heavy advertising content of the modern newspaper. Even the New York Times which is acclaimed by many as the best newspaper of the United States has a 60 to 75 per cent advertisement content on any given day. All the front-ranking newspapers of the world have similar quantities of advertising in them. Whether newspapers change their editorial policy or news content according to the dictates of industrial giants who are heavy advertisers is open to dispute; but it is only logical to assume that advertisers as a group do exert an influence on the large circulation press because the press depends on their support to survive the mounting costs of high technology currently being used by it. Another important factor is the crucial interlocking between the news and information industry and other unrelated industries. This is especially true of the big Indian newspapers such as the Times of India, Statesman, Hindustan Times and the Indian Express. These newspapers are connected with vast industrial and business empires such as the Tatas, Birlas, Goenkas and others. Directors of huge cement, jute, steel and rubber companies guide the destinies of some of these newspapers. The giants among the American newspapers are also connected with giant industries, a fact well brought out by Dreier and Weinberg.

In addition to economic considerations, technological imperatives affect the nature and quantity of news, particularly foreign news, in a modern newspaper. In their bid to bring the latest news in competition with the electronic media which are naturally much faster, the newspapers have spent huge sums of money to install the latest electronic machines and computerized systems of news and picture transmission. They also

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depend heavily on the satellites and the global wire services. This situation affects the content of newspapers to a great extent, because what is electronically transmitted gets priority. The newspaper editors listen to early morning news bulletins from the broadcast media and then follow up the lending stories from the wire services.

The wire services play an important role in the selection process in all news organizations that have installed teleprinters. Whatever comes off the wires is considered more urgent and important than reports coming through other sources. In fact, half a dozen major wire services in the world—Associated Press (AP), United Press International (UPI), Reuters, Agence France-Presse (APP) and TASS—determine the type and quantity of the news content in the newspapers of both rich and poor countries. This is particularly so in the case of foreign news. Since newspapers are in the business of producing under pressure, they find it very convenient to adapt readymade wire service reports and meet the deadline. Moreover, most newspapers cannot afford to station their correspondents in major cities that provide most of the news. Heavy dependence on the global wire services is quite characteristic of all newspapers. Diversity in news is likely to suffer from the practice of all newspapers depending on the same wires.

The very nature of newspaper production imposes certain constraints on the product that reaches the audience. Lack of time and stall imposes restrictions on the selection process and hence on media content. In-depth reports have to wait; what is readily available will form the top story since immediacy is a primary consideration of news organization and newsworkers. This will put severe constraints on completeness. Journalists are sometimes torn between two equally opposing forces: the desire for completeness which may delay the transmission of messages, and the desire for immediate release which may affect completeness. If a large enough staff is not available for research, a story may be 'killed' or delayed indefinitely, or alternatively, the story may be reproduced verbatim from another source more readily available. Most of the time, the wire services determine what stories go into the day's newspapers. Since this is the age of computerization in newspaper production, standardization becomes inevitable.

But, are technological reasons the sole determining factors is selection? Are there sociological, organizational and hierarchical factors exerting a decisive influence on the selection process?

In order to understand the sociological, organizational and hierarchical factors exerting a decisive influence on the selection process?

In order to understand the sociological aspects of selection, some theoretical matters connected with the definition of news, function of news organizations in society, structure of news organizations and the decision-making process have to be examined.

First, a look at the process of communication itself. There are four components in the process: the communicator, the message, the channel, and the audience. Theorists use four other equivalent terms: the encoder, the symbols, the media, and the decoder. The communicators and the audience interpret the message properly only when they have the same frame of reference. Those who produce and present the messages and those who receive them should have the same symbolic frames of reference for proper understanding or communication to take place.

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Normally those messages which are out of the symbolic context or experience of the audience will be left out by the communicators.

In his case study of selection and communication in a television production, Elliott identified seven distinct stages:

(1) programme ideas and outlines; (2) researching and collect on of programme material; (3) programme material; (4) selection of programme material; (5) detailed outlines and scripts; (6) cuts and adaptation; and (7) programme recording-in that order.

If we transfer this model to a news report production, we can identify the following major steps:

1. Selection of an event to report, or an idea to convey. This may be done by the reporter or a source outside the news organization. For example, a government or private source may contact the news agency or newspaper organization, or its representatives with a 'story' for possible inclusion in the next issue of the newspaper.
2. The report prepared by the reporter or outside person.
3. The report goes to the receiver's desk for selection.
   It is here that the fate of the report is decided. The selector here is usually referred to as 'the gatekeeper'. From here the report may go in toto into the next issue of the newspaper or it may be totally rejected; sometimes it may be modified a little through further consultation with the reporter and the source, or without any such consultation. Cuts, additions and alterations are made here.
4. If the report goes into the newspaper in part or as a whole, it reaches the fourth selection stage, namely, that of the audience. The audience may or may not see it. It depends on the positioning of the report, the audience's interest in the subject matter, the size of the headline used, and the relevance of the report to the conditions of the time.

In all the above stages, sociological factors affect the selection process.
A closer look at the four stages is important here.

Understanding the Role of the Communicator

The communicator is not just the sender of a message. Whether he be a reporter, special correspondent or an outside informant. The communication worker has grown up with certain impressions and value judgements about the socio-economic, cultural and political significance of an occurrence. His impressions are not substantially different from those of his compeers and colleagues in the media organization, and ultimately, they are the same as those of the top management personnel who control the medium. There are some exceptions to this general rule. Some newsmen have left their organizations precisely because of the incompatibility of their views with those of their organizations. By and large, however, the selectors in all stages have certain common bonds of selection philosophy which is unwritten, yet visible in actual operation. Communication is part of the total socio-economic and political structure prevailing in a country. Culture is again manipulable by those who control the ingredients of its social

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structure: means of production (technology), marketing, finance, capital, and employment capabilities.

In the first step of selection, therefore, the selector leaves out certain aspects of reality (which is one, holistic, and integrated, although consisting of several aspects). He does this either intentionally or unintentionally, probably because of a set pattern of selection in his mind conditioned by his past education, cultural upbringing, his country's national and foreign policies, his social class, or his corporation's economic objectives. The modern newspaper organization being a huge, capital-intensive, highly centralized and high technology-oriented corporation, stays in business to make profits. Therefore, those who work for it will have to select a story that will sell. Is there any coercion on the selector at this stage? Perhaps not. Journalists are by nature free spirits who wish to do their job unhindered by their own bosses or by pressure groups or by government. However, as Gans says, journalists, despite their resentment of bureaucracy and toeing the hierarchical or organizational executive line, are in fact, part of a well-formed bureaucratic set-up that 'suggests' rather than 'orders' specific tasks.

Senior executives in a news organization exert a certain amount of pressure on the newsmen because like any other business or social organization, the press is hierarchical in its structure. But the whole hierarchy is conditioned by the socio-economic and political climate prevailing in the country. It is relevant to quote Gans again as he studied newsroom decisions by participant observation. He writes:

> Because news organizations are assembly lines on which people must work together to manufacture a product against a deadline, they almost always generate conformity. Few top editors are either sufficiently powerful or Machiavellian to manipulate the pressures for conformity... [Yet] they resolve uncertainty, decide which selection considerations have priority, set tones and some precedents, which then require conformity. Senior editors do much the same in their sections (1979.98).

Informal methods failing, formal authority is used to bring the 'deviant' reporter back to the organizational policy track. In fact, 'deviations are discouraged or prevented by six factors', according to Warren Breed. They are:

> (1) the use of formal authority and sanction, (2) with the possibility of giving controversial stories to 'safe' men to handle, (3) desire of newsmen to get on in their careers, (4) the lack of any alternative group allegiance to support deviance; (5) the gratifications of remaining in the in-group, and (6) finally handling news according to policy becoming a value in itself.

The policy, according to Breed who studied the role of news selectors or 'gatekeeper' in detail, is usually to protect property and class interest.

The communicator in the first step is, therefore, under the influence of the organization he works for, whether or not be admits it. If he is a person outside the news organization, he is still under the influence of the business or government-organization he is working for. This factor of corporate influence over selection is of vital significance in modern media organizations because of the trend towards concentration and centralization of mass communication technology, production, and ownership; and the interlinkage between news organizations and out side organizations including some government agencies. As mentioned earlier, communication industries in both rich and poor countries are under the tight control of either huge conglomerates which have

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multinational connections or multinational corporations which have direct or indirect control over several media in many countries. This is the age of monopolistic communication practices.

Understanding the Message

In the second stage of selection, that is preparation of the report, words or pictures are selected in such a way that those aspects of reality selected in the first step are presented effectively. Again, the reporter's subjective decisions play a significance role at this stage.

Knowing about the Channel

In the third stage, when the message reaches the receiving end, that is, the media organization, the decision-makers there begin their selection. The message goes through the 'gatekeeper'. Kurt Lewin was the first to introduce the term 'gatekeeper' in 1947 with reference to the people in a news organization who watched the flow of news. David Manning White and Warren Breed popularized the idea. According to Breed, the policy of a publisher gets translated into action by the 'gatekeepers'. McQuail found that the 'gatekeepers' had the power to decide if an item would have to be changed before it was transmitted. At this stage, major decisions are made regarding the selection of stories for the day's issue the decision-makers go through the stories selected by reporters and judge wire service news stories. The decisions are usually made at the afternoon editorial conference where each section editor brings in what he has chosen for inclusion in the next issue. As Lippmann observed, there are, no written rules on decision-making, only conventions.

Some scholars have given more importance to the decision-making process at the first step, namely, the news gathering stage. For example, Bass considers the news gathers' decision more important than the news processors' decision. The news gathers, according to him, consist of the writers, reporters, bureau chiefs, and city editors; the news processors include editors, copy readers and translators. But this does not deal with the organizational and sociological imperatives exerting influence on the climate of the news gathering and selection process. For an understanding of this influence, we have to refer to some other studies based on the content of news media.

In their classic study of a demonstration against the Vietnam War, Halloran and others showed how events were selected for news reporting in terms of their fit or consonance with pre-existing images. In other words, the news of the demonstration confirmed earlier ideas. Their conclusion was:

> The more nuclear the news item and the more uncertain or doubtful the newsman is how to report it, the more likely it is to be reported within a general framework that has already been established.

Four other factors were cited by Halloran based on the findings of Galtung and Ruge as vital components of news value: (1) reference to elite persons; (2) references to elite states; (3) personalization or personification; and (4) negativism. Do media select top people and top nations more frequently than others? Is news reporting person-centered? Are negative events preferred to positive ones?

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Another important finding of Halloran and associates was that despite he outward differences among various newspapers, all of them showed a fundamental similarity in the presentation of factors which made events news. They found little variation in the approach of the various newspapers to the demonstration against the Vietnam War.

> Viewers and readers were not presented with various interpretations focusing on different aspects of the same events, but basically the same interpretation which focused on the same limited aspects—the issue of violence.... Events were not so much deliberately distorted or otherwise falsified by presentation, as selected and interpreted for their relevance to the basic and predetermined news issue.... The simple negative image built up for the demonstration story was the only image made widely available to the public by press the television news.

It is in the function of selection and interpretation that the news producers exercise their value judgements. This function is performed with reference to a framework of ideas and symbols considered important not only to the communicators but the 'communicatees'.

Stuart Hall's comment on the process of interpretation in broadcast media is relevant to that in the mass circulated press as well:

> Every news event is already, completely, assigned to a context which explains it. The broadcaster, or his reporter and camera-man in the field, must already have such a context in mind in order to know what to film, which to select and send back to the editor, which to include in the broadcast.

If we accept this premise, we have to concede that in the process of news selection. Agenda setting is unavoidable because the recipients of communication should be provided with certain stories presented in a certain way for contextualization. For many years, researchers have been trying (and they are still trying) to find relationships between media usage and attitude change. Agenda setting is a trend discernible in the mass media and it is resorted to by the media owners to bring about a symbiotic relationship between their priorities and their audience's supposed priorities. The ultimate aim is to find that perfect fit or consonance between the communicators and the audience which is essential to maximize sales of media products and hence profits. Through agenda setting, the media fare will synchronize, it is hoped, with 'what the public wants'.

Knowing the Audience

We are now in the fourth selection stage, namely, the audience of media fare. There have been many studies of the audience of all types of news including foreign news; but most of the studies have concentrated on how to effect behaviour modification through appropriate messages to the audience. Since a study of the effects of messages on the audience is not our aim, it is enough to mention that members of the audience select messages depending on their particular needs and interests. Newspapers are aware of their audience's selection of messages, and they hope to reach messages they consider important for the readers by placing them in special positions or displaying them distinctly. The placement of messages and their display is allied to the concepts of selection and agenda setting. Since agenda setting is linked to the fourth selection stage in the communications model, some details of that concept are worth examining.

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The press, as Walter Lippmann said in his classic work, Public Opinion, fills in our unseen environment, and helps us to form our mental picture of the world on a daily basis. People exposed to the mass media do learn from them and form opinions based on that learning. Can the press steer the course of their thinking or influence their thinking process? According to Shaw and McCombs, the two researchers who studied this issue empirically, the press presents to the people should be concerned about. It may be argued that enlightened people will have their own independent judgement on all such issues: but research has shown that the press through the agenda setting process provides issues and event to think about, if not opinions to hold. The concept is defined as the ability of the media to influence the salience of events in the public mind. It has been derived from two important pronouncements made half a century apart-one by Walter Lippmann in 1922 and the other by Theodore White in 1972. Lippmann spoke about the power of the press in creating pictures of the world in the minds of the readers. White spoke about the press setting the agenda of public discussion.

Through the process of selection, as already explained, the media transit to the audience those national and international issues which they consider newsworthy and hence worthy of the audience's attention. Shaw and McCombs have shown that people form their individual political congnitions based on what the mass media present as salient. The agenda-setting function of the press is put into practice through the following steps:

- daily selection of news events and issues by the wire service reporters and editors;
- daily selection from the wire service news and issues by the newspapers' editors (gatekeepers); and
- placement of the news and views in the newspaper by the new editor.

Placement in the broadcast media is achieved by the numerical order in which the news and views are presented. Whichever is announced first is the leading news story of the hour. In the newspaper, what the news editor considers to be more important news events will be placed on the front page. These will not only be placed on the front page, but discussed in the editorial and opposite-editorial pages. Among the important stories on the front page, the most important will be presented in large size types with bold letter synopsis, 'boxing' etc. Sometimes pictures are incorporated to highlight the importance of the event.

Items placed on the left hand corner catch the readers' attention first since people's eyes move linearly from left to right, except in those countries where they read from right to left. What the media emphasize through selection, placement and display go down in the audience's consciousness as salient. According to Shaw and McCombs:

> The agenda setting power of the press may be thought of as a process of consensus building between those who have access to the press or whom the press regularly covers with news, the press itself, and the audience or society at large. Agenda setting represents social learning.

The above discussion shows that reporters and news editors or the maker of news have the power to select events and topics. They exercise this power on a daily basis and what

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the audience gets is the product of their selection. We move on now, to some more conceptual matters relating to news selection and newsmaking.

Understanding the Access Factor

Access to the press is supposed to be the corner-stone of democracy since it ensures open debate on public issues. The freedom of the press is ultimately people's freedom to express their views even when those views are against the prevailing authoritarian forces. But, can every citizen be guaranteed access to the media? Is the modern, well-established, high technology press small enough to be accessible to the ordinary citizen?

Technological progress has changed the structure of media organizations and the very nature of mass communication. The trend towards centralization of the technology and ownership of the mass media has been referred to already. Big newspapers force the smaller ones out of business and multimedia conglomerates dominate the communication scene. The concentration of the media in the hands of a powerful elite minority is not conductive to citizens' access and to the freedom of the press. In the United States, newspaper monopoly exists in 95 per cent of the cities. In India, there are thousands of small towns and villages which do not have any newspaper circulation at all. Lack of access leads not only to the loss of vital information but also to the stifling of dissenting views and to a lack of diversity. Despite the argument that it is impossible for any newspaper to publish everything that comes to it, it should be recognized that the only way to ensure access is to multiply media voices through alternative media, if necessary. If the media of communication continue to depend on centralized, capital-intensive, high technology, they will remain inaccessible to the average citizen's points of view.

Understanding the Continuity Factor

This is a quality often stressed by newsmen. It is closely linked to completeness, but since newspapers are mainly in the business of bringing the latest news, and not that of completing an already broached story with additional facts and figures for the edification and education of the readers, continuity is not often adhered to as an inviolable news principle. A big story of yesterday will be discontinued or inadequately treated today in order to play up today's big story which in turn will be replaced by another story tomorrow. Do various newspapers follow a pattern of omission or inadequate treatment of an already broken-in story? Are there reasons for this other than the desire to bring the latest 'big story and action news' to the readers? Are there organizational pressures or governmental pressures? By discontinuing stories or reporting incompletely, especially news about other countries and cultures and national minorities, will not distortion occur in news treatment? These are questions that have been answered to some extent by Gans and Tuchman, who like Gans, studied the newsmaking process as a participant observer.

Understanding the Construction or Reality

Tuchman gathered over a period of ten years, relevant data on the process of newsmaking in two television stations and three newspapers. She also interviewed several news-related organizations and workers. Her main theme is that:

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> act of making news is the act of constructing reality itself rather than a picture of reality.... Newswork transforms occurrences into news events. It draws on aspects of everyday life to tell stories, and it presents us to ourselves. By accomplishing this second task, it serves us as a basis for social action. But the process of making news is not accomplished in a void, and so a second theme is that professionalism serves organizational interests by reaffirming the institutional processes in which newswork is embedded.

According to Tuchman, bureaucratic chains of command are developed in the newspaper organization to keep track of daily occurrences out of which particular stories are woven into news and in this process, 'newsworthiness' is bestowed on selected occurrences. Reporters and editors create a 'web of facticity' for the sake of news credibility, and this web legitimates the status quo. Newsmen identify some sources and institutions as the appropriate location of facts and dismisses others. When legitimate leaders are unavailable, news organizations bestow authenticity to news into hard news, soft news, spot news and developing news. They also call some news items 'continuing news'.

But in their pursuit of more important news every day, they leave out the concept of continuity, although they may claim that a 'fair amount of coverage' is given to all stories. Perhaps certain news events are covered more frequently than certain others depending upon the importance the news organization bestows on them.

Projecting Objectivity in News Reporting

Connected with selection, continuity and access is the idea of objectivity. Some newsmen consider their papers to present 'objective news' and take great pride in it. Objectivity is, no doubt, an ideal worth striving for. Other ideals are included in it such as impartiality, fairness, truthfulness, reality, and total detachment of the nawsmen from their sources and their news. Objectivity is not an ideal that can be achieved easily or frequently in practice. Subjectivity is involved in the selection and presentation of news. Even definitions of news are subjectively derived and not scientifically or objectively tenable. At any given moment, what is newsworthy depends on the decision-makers' socio-economic and cultural background, and the political climate that prevails in his country. As members of a social group, newsmen have certain symbols embedded in their consciousness which they use to interpret reality. Very often these symbols help in the perpetuation of the existing order and systems rather than in replacing them with something different or hitherto untried.

Objectivity is usually considered attainable by reporting opposing points of view. In fact, searching for the opposite side has almost become a ritual with newsmen. But there are a thousand shades of opinion between the two sides. On specific issues, many hundreds of people do not take any rigid view based on party affiliations. Since the newsmen's objectivity is limited in scope, the differences they try to bring-out from opposing camps are not real differences but artificial ones couched in terms used by opposing camps. This can create a semblance of objectivity. The average citizens are sometimes misled by the artificial objectivity in news reports. Even in the first selection stage itself, subjectivity determines what news items and which news sources should be let into the news framework. Once newsmen realize and recognize the process of

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selection that goes on in their day-to-day work, they will not be as vehement in their protestations of objectivity.

An argument put forward by Tuchman is particularly relevant here. She believes that although it is wrong to accuse newsworkers of bias, and though it is difficult to define objective truth, it is:

> valuable to identify news as an artificial accomplishment attuned to specific understanding of social reality. Those understandings, constituted in specific work processes and practices, legitimate the status quo.

A newspaper does not hold up a mirror to nature or to events because its reflecting scope is limited. News cannot be comprehensive because of the very nature of newsmaking. The 'reality' constructed by newsmen is not, or need not be, the actual reality or the whole reality. It is only aspects of reality which they produce and present to the public. Berger and Luckmann have discussed the concept of 'construct reality' elaborately in their work. That concept is applicable to the newspaper because, irrespective of the nature of external reality, journalists see it only through their own constructs. As far back as 1953, Kuart and Gladys Lang had shown that events covered were themselves journalistic constructs of related phenomena.

The 'medium is not the message', since the message depends on the men who utilize the medium. Communicators work in a national culture constructed out for several sub-cultures but very much under the powerful influence of the dominant group hat holds economic, political and military power. This is why Gans calls news among other things, the exercise of power over the interpretation of reality.

Similar views are expressed by Tuchman who believes that the work of the media should be evaluated in terms of the sociology of knowledge. Since knowledge is power and communication is part of the knowledge industry, those who run the media are doubly capable of strengthening their network of power over society. They, in fact, start from an already powerful position for reasons of conglomeration with other forms of production. Readers and viewers are not totally helpless if alternative media choices are possible, and if journalists try to maintain news credibility and reliability; but as McQuail has said, the media's views ultimately prevail because they have the final say on what gets into the channels and hence on access and availability.

In the interpretation of reality, the news media use certain techniques for attracting the audience, the most important of which is the technique of dramatization. This is especially true of television news as confirmed by Epstein who studied the news manufacturing process in the three major networks of the United States. There is no doubt that the newspapers are now compelled to imitate television practices to survive the fierce competition from the electronic industry in technologically advanced countries and also in some developing countries where television is gaining strength. Most news stories open with a dramatic lead. The element of fiction in news stories is also not negligible. These news practices will continue because newsmen in the print media listen to the radio and television news bulletins broadcast early morning for lead stories in their afternoon editions, and the bulletins of the evening broadcast for their morning editions.

Newsmen's preoccupation with personalities and their tendency to personalize news are also allied to the technique of dramatization. It is easier to dramatize an event if

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colourful and controversial personalities are involved in the news story. Pictures will heighten the dramatic aspects of a news event. Selection of news is influenced by picture possibility as well as opportunity to dramatize the event through well-known personalities. But who are the personalities who usually appear in the news? After studying a six-month sample of stories appearing in alternate months during 1967, 1971 and 1975, Gans found that most of the news was about affluent people; the main actors in most stories were people in the top 1-5 per cent income bracket, although most were distinguished by their geographical, racial, ethnic and religious background far more often than by their economic background. The magazines were found to universalize upper middle class practices as if they were shared by all Americans. Gans concluded that news story selection was based on availability and suitability of news and that it was the economically and politically powerful people whom journalists sought out for news stories. But drama and colour may not be the only considerations by newsmen since most often, those dramatic events and colourful personalities are chosen, who fit the socio-economic and political environment in which the media operate.

Under the influence of the electronic media, newspapers have changed the format of their pages, increasing the picture content and visual appeal of every page. One of the editors interviewed by this researcher said that he had standing instructions to use at least three pictures on the front page—one big and two small, and one picture on each inside page besides advertisement pictures. News items with picture possibilities and readily available pictures naturally find a place on the front or inside page much more easily than those without a picture. Thus, questions of immediacy, objectivity, completeness, continuity, and other values usually held in high esteem by newsworkers, are affected by the actual process of newsmaking.

The foregoing discussion should convince us: that it is essential to look at the newspaper as a product of the efforts of a professional group of people who have identical interests and who belong to more or less the same socio-economic, political, and cultural systems. The newspaper is not just a picture of constructed reality, but constructed reality itself to those who produce it. It serves socio-economic, political, surveillance, cultural and entertainment functions. News does not simply happen. There are occurrences in everyday life in every part of the world out of which news events are woven with due attention to factual correctness, balanced judgement as far as the selected facts are concerned, relevance to the audience, clarity, contextuality, completeness as far as the chosen facts are concerned, authentic references to news sources specially selected for the purpose, the reliability of the facts selected and presented.

One of the substantive considerations among newsmen and newspaper organizations is that domestic news is more important than foreign news; however, when national interests abroad are threatened, foreign news relating to those interests becomes as important as, if not more important than domestic news. In the study planned here, foreign news presentation occupies the major position and hence a detailed discussion of foreign news selection is necessary.

Newspapers and all mass media disseminate information not only about events happening in their own countries but in other countries as well. The selection of foreign news is stricter for several reasons, some of which are discussed here.

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Knowing the Space Scenario

Normally, only about one-third of the total space in a commercially successful and profitable newspaper is devoted to news. The rest of the paper is taken up by advertisement matter of one kind or another. And the bulk of the area devoted to news (called newshole) goes for metropolitan, state capital, large town or newspaper town and suburban news. A sizeable portion is cut out for regional and national news. It is the remaining space that is devoted to events occurring in other countries. Completeness, continuity, objectivity, access, authenticity, and other qualities expected in domestic news presentation will suffer heavily in the case of foreign news because of the pressure on space.

In an investigation of the reasons why newspapers rejected most of the foreign news that flowed into them through the wire services, Casey and Copeland found that 20 per cent of foreign news copies were rejected by American newspapers for 'lack of space', 35 per cent for lack of appeal or interest to readers, lack of news value and significance; 16 per cent because of loss of timeliness and 27 per cent for various technical reasons. They also found that large metropolitan papers allotted proportionately more space to foreign news than did non-metropolitan papers. The International Press Institute study of 93 US newspapers during four separate weeks between October 1952 and January 1953 during the Korean war concluded that the average proportion of foreign news material to text space was little more than eight per cent.

Understanding the Economic and Political Reasons

Sunwoo Nam hypothesized that the flow of news reflected the power configuration of world politics and depended on the political alliance and functional proximity of the reported country, rather than on geographical proximity or any other factor. He also expressed the view that the bulk of foreign news is not meant for the general public, but to help specialized audiences, decision-makers and foreign affairs experts in the functions of surveillance. According to his argument, the press in developing countries reports more foreign news because the press in these countries is elitist. Markham and Hart expressed similar views in their studies of the South American press.

Smith indicated that the growth of a country's interest in international communications is directly proportional to its military, economic and political interests in international areas. Gerbner has indicated that the modern mass media are the cultural arm of modern industry and business. A study by Onyisi under Gerbner's supervision concluded that the southern part of the African continent received the most attention in the United States media because the multinational corporations with headquarters in the country had strong economic interests concentrated in that region of Africa. This relationship had already been studied more elaborately by Schiller in the case of the United States and he concluded that the American mass media were part of an American industrial and military complex. Abu-Lughod found that the degree of international coverage in a country's media depended on that country's dependence on other countries. He also hypothesized that the United States received a disproportionate amount of 'big power' coverage because several countries depended on it.

Lent has pointed out that 'national interests, crisis reporting, foreign censors, and a shrinking corp of correspondents' constrain international coverage in the US media.

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Gerbner and Marvanyi have graphically represented the many worlds of the world's press after making a multinational comparative study of foreign news coverage, confirming that coverage depends on the big power configuration that dominates the modern world.

But Elliott and Golding have pointed out that foreign news like domestic news is developed by the media organizers as a marketable commodity throughout the world. According to them:

> The culture to which news, and other aspects of the international system contribute, is not related to any single society or social structure so much as to that network of economic interests and organizations that is international corporate capitalism. Increasingly the growth of the international media system enables the news media to play broadly the same ideological role at an international level as is already apparent nationally in particular developed countries. The international media system is one mechanism by which developing countries are brought within the common cultural hegemony of western capitalism.

Describing the World Press Agencies

Heavy dependence on the global wire services has been cited by some as a determining factor in the selection and quantity of news from other countries. The IPI study, already referred to found that the news agencies were the paramount source of international news and that the coverage by the news agencies centred heavily on the major countries of the world. To Hachten, the flow of news concerning less developed countries seemed to be more closely related to the use of a world news agency than to geographical proximities or language similarities.

Most newspapers of the developing countries do not have the economic capability of stationing their own correspondents in foreign countries. In developing as well as developed countries, it is the big chains and conglomerates that have their own wire services staff and special correspondents in other countries. All the rest depend on the big news agencies of the world. This leads to verbatim reproduction of news agency reports, sometimes including spelling and other errors.

Foreign news in most countries' newspapers is likely to have more or less the same content as far as a particular news story is concerned. There may be differences in the stories selected, but not much variety in the presentation of individual stories.

The history of the development of the news agencies have a great impact on the process of foreign news selection and reporting.

> The history of colonialism had an equal impact on the growth of the international news media. Towards the end of the nineteenth century, the newly established European news agencies concluded a series of cartel agreements by means of which they divided the world between them according to the prevailing imperial spheres of influence. These first links in the international media system set a precedent for much that was to follow as the media in developed and developing societies alike became progressively more involved in corporate capitalist economy.

Colonial news agencies are still strong in erstwhile colonies, and several of their reports could reflect the national interests of the countries in which those agencies originated. They reflect their national ethnocentrism which paves the way toward cultural imperialism. They reporting of an event in a developing country may be influenced by

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the world's leading wire services, all of which are headquartered in the developed countries. The wire services' reports, thus, could lead to distortion and omission of vital aspects of the events, since they tend to interpret the event from their own national and global economic interests.

This leads us to the fourth factor that influences the selection, presentation and quantity of foreign news.

Explaining the Foreign Policy Considerations

As mentioned earlier, domestic news becomes foreign news depending on the foreign policy actions of a country. When millions of refugees from East Pakistan fled to West Bengal and Bihar, their plight was first considered a foreign problem, but the stern action taken by India against Pakistan made it domestic news in India. Similarly, news about a country's nationals in other countries, although strictly news of foreign origin, becomes domestic news because of special domestic links with the nationals residing abroad. With the deep involvement of the United States in Vietnam, the latter country became domestic news in the US media. Afghanistan has now become well-known in the US and the USSR after the tatter's troops marched into that country. The conflict in the Falkland Islands became national news in the British news media. Thus, foreign news is not wholly foreign; it is in a way domestic news extended to a foreign country.

Several researchers have found that three types of countries dominate foreign news in a country's newspapers: its closest or most powerful allies; its chief foes and their allies; and the rest of the world when something extraordinary occurs there. Gans, for example, found that most foreign news in newspapers in the USA was about England, France, West Germany, Italy, Japan, Israel, Egypt, the Soviet Union and mainland China. He observed that:

> Foreign news deals either with stories thought relevant to Americans or American interests; with the same themes and topics as domestic news; or when the topics are distinctive, with interpretations that apply American values... often limit themselves only to the most dramatic overseas events. In addition, they tend to follow American foreign policy, even if not salvishly.... Foreign news adheres less strictly to objectivity than domestic news; but... the values it applies are not very different from those that appear, less explicably, in domestic news.

This observation is not only applicable to the US but to India and other countries as well. In fact, major newspapers of all countries toe the official foreign policy line most of the time.

Issues of nationalism and patriotism might motivate the media to conform to their national government's foreign policy. It is difficult to find consistently favourable reports about socialist countries in capitalist countries' newspapers (unless there is a very special relationship between them) and vice versa. Similarly, it is difficult to find reports, not to mention favourable reports about enemy countries in a nation's news media unless the government itself wants certain information to be passed on to the people in order to alert them.

Since foreign policy is a major determinant of foreign news selection, most economic and political developments are seen in terms of the East-West ideological conflict or of the Cold War. Smaller countries are usually ignored unless news about them has some

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relevance to the newspaper's country. Some major countries are seen as allies or foes. Favourable reports about allies appear in the country's newspapers despite the existence of some very grave threats to human rights in those allied countries. Reports about Latin American countries in newspapers of the US are examples of this. Every foreign news event is likely to be interpreted in relation to either the US or the Soviet Union by most newspapers of the world. The daily task of constructing the segment of international reality takes place in a particular kind of setting, both institutional and social, says Cohen. His views about the selection of foreign news are relevant to our discussion:

> Effective decisions are made... at a number of different points, although the general news editor and the telegraph editor, who preside over the bank of news tickers, together with whatever assistants they might have, make the major decisions involving selection and layout. These men do not, of course, start the editorial process de novo each day; they approach the task with an experience and a perspective that have both long- and short-term components. Over the long-term, particular classes of stories preempt the leading news spaces—economic reform, war, international political competition... In the short run, the editors carry in their heads the knowledge of what the news has been over recent days and weeks. Hence, they come to their tasks every day with half-formed and unarticulated notions of what the news is apt to be like.

Cohen agrees that no newspaper can shovel out to its readers as news the total stock of information and stories that it receives, but he points out that:

> Priorities and not absolutes determine the amount of... foreign affairs news. Foreign news has to compete with other types of news for getting into the paper. Space allocations are not made every day, but as part of a long-term policy, which will be changed only by the top personnel. The selection of all types of news is done by editors on the basis of prior decisions on what the readers will buy.

However, it is not always the sales angle that determines the selection and presentation of foreign news. Political or ideological considerations, global economic interests, military strategies, patriotism, national security interests—all these exert a decisive influence on the selection of foreign countries and themes for presentation to the newspaper readers. Journalists often willingly cooperate with government when national security is threatened. As Cohen observes, 'personal friendships between government officials and newsmen are common, extending right up to the Presidential level'.

There may arise an occasional conflict between senior government officials in charge of foreign policy and some journalists who go wrong in their facts. But by and large, there develops a symbiotic relationship between the foreign news correspondent and his country's local embassy officials and this leads to reporting of events from the official point of view. Sometimes, conditions ripe for revolution in a far-off country, or the true facts of a revolutionary movement may miss the attention of the correspondent who hastily accepts embassy hand-outs for transmission to the newspaper's headquarters. The newspaper organizations are willing to cooperate with the government by resorting to self-censorship on matters of national security or safety of citizens abroad. Several instances can be cited from the reporting of the Vietnam war or the Indo-Pakistan war where journalists as citizens cooperated with the government. Gans even goes to the extent of saying that journalists occasionally report news from distant countries based on slender evidence.

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The intimate cooperation between journalists and government has been discussed by Cohen:

> Stories about foreign aid, Christmas food packages, disaster relief packages, etc., illustrate how the press as a system of communication has become an integral part of the battery of instruments by means of which American foreign policy makers try to influence the expectations and the behaviours of other peoples and governments—friends and allies as well as potential enemies and countries with wandering affections.

The mass media's supply of international news is an important factor in everyone's picture of the world. But foreign policy influence on the press affects the public's attitude towards, and image of the people in other nations. According to Petersons, there is a correspondence between public opinion and official attitudes with regard to foreign policy.

In the formation of national images of international events and personalities the transnational news agencies play a dominant role. They also play a role in educating the people of poor countries about rich lifestyles. There is a view among researchers that after constant exposure to media fare from rich, technologically advanced countries with multinational economic interests. People of the poor, developing countries learn to identify whatever news they receive over the international news agency channels as relevant to their own circumstances. Himmelstrand and Hedman believe that in the long run, people's definition of news will become the same as the supply of news, as they will demand the information they are used to receiving from the news agencies. One might say the news agencies create their own demand.

It must be stressed that the multinational agencies are under the strong influence of their own national government's foreign policy when they report foreign countries.

How newspapers change their attitudes to countries on the basis of changes in their own countries' foreign policy has been documented by Sahin, Kreisberg, and by Lynch and Effendi. These three studies were based on the pattern of reporting in the New York Times over long periods of time. Very little news, for example, appeared about China in the US papers during the two decades following the Chinese revolution. But once President Richard Nixon broke the ice, the newspapers began to turn more frequently to China for news.

There is some merit in the argument that foreign news is meant primarily for the benefit of foreign policy formulators and top echelons of government, and that the average citizen is not deeply interested in foreign affairs. Much of the foreign news published may not be read by ordinary citizens. Some theoretical support to this view has been derived from the of-quoted 'nature of news' theory of Schramm. Schramm's assumption is that by its very nature, foreign news cannot occupy any significant proportion of the newshole since it may not given immediate reward to the average news consumers. For immediate reward, the average reader turns to soft news: sports, crime, disasters, adventures, comics, movies, other entertainment, society, human interest, scandal, gossip, sex, psychological questions and answers and the like. They also turn to personalities, especially colourful personalities, such as kings, queens, dictators, ruthless tyrants, movie stars, mavericks, controversial figures such as racists, atheists, sex therapists and others, who generate more heat than light for the average reader. Then

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why does foreign news appear regularly in all newspapers? How much foreign news does appear? What countries and themes are more frequently reported?

Past research has indicated that 'prestige' or 'quality' newspapers devote somewhere between 10 and 30 per cent of their newsholes to foreign affairs. The 'popular' newspapers do not report as much foreign news as do the 'quality' ones. Do newspapers of different press systems have different approaches and attitudes to foreign news reporting? A comparison of two press systems operating in widely different environments may yield answers to the above questions, and clarify some of the conceptual matters discussed in this chapter.

The Body

While the lead should arouse the reader's interest, the body should sustain it. The body should flow smoothly and logically from the lead. It should expand each of the points mentioned in the lead and, as far as possible, in the same order. The body should be as complete and as tight as possible. It should provide all the relevant information within the shortest space possible. The essence of good journalistic writing is brevity and simplicity. Do not use two words where one word would do. And do not use a complex or long word where a short word would do. Eventually, you should reach the point at which, choosing the story structure becomes second nature to you. This will, of course, come with experience and practice. You will then begin concentrating on the more creative and experimental aspects of writing.

A good reporter will spend a great deal of his time not sitting in the office but visiting places and meeting people who are potential sources of news. He should always keep his ears and eyes open. He should know where to go for the facts he needs for the story, recognize news when he encounters it, select the vital points for inclusion in his story and discard the inconsequential details.

Major Kinds of News Reporting

Let us now turn to different types of reporting such as objective, interpretative, investigative, and crime reporting.

(a) Explaining Objective Reporting

Reporting of news, unlike editorial writing, is often described as a coldly impersonal job. A reporter is essentially a story teller and he should tell the story in an objective and truthful manner, without lacing it with personal opinions or subjective comments. He should be fair and impartial and present both sides of the story.

Complete objectivity is a mere concept. The reporter is a human being, not a robot, and he has certain ideas, feelings, attitudes, opinions and prejudices. However, a good reporter should try to rise above them and tell the facts as he has collected them in his search for truth.

No responsible reporter would behave like the notorious American journalist, Janet Cooke, who won the prestigious Pulitzer prize in 1980 for a story about drugs which was later proved to be fictional and fictitious. The journalist committed a deliberate fraud by dramatizing a fake scene in which an eight-year-old boy is injected with heroin supplied by the lover of the boy's mother.

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Nearer home, the story of "mass rape" at a students function in a Madhya Pradesh town, published in a national newspaper was found to be baseless. When the report appeared on the front page of the newspaper it caused a sensation. The Editor asked a reporter to investigate. On arriving in the town the reporter first questioned the reporter of the news item, who insisted that the mass rape did take place. By way of corroboration he produced a number of eye-witnesses. However when they were cross-examined and asked specifically to reveal only what they had seen, and not what they had heard, the investigator soon realized that the reporter had written the story on the basis of a bazar gossip and filed it without verifying the facts. All that had happened was that during a function to celebrate the annual day of a local college, a portion of the shamiana came down, the electricity got cut off and a few students entered the women's enclosure and molested some of the girls.

There is this apocryphal story of a cub reporter, who, on his first day at work wrote a piece with a cocksureness which was misplaced. On reading the piece, the editor advised him to be cautious and a little circumspect when writing about sensitive issues. The press, the editor reminded him, must not ordinarily violate the various laws on the statute book concerning libel, national security and parliamentary privileges.

The next day the cub reporter submitted a story which ran as follows:

> "Mrs. Gulab Paniwala, alleged wife of Mr. Rakesh Paniwala, who claims to be the mayor of Shangrila, gave a cocktail party at her house in Model Town on Monday to bid farewell to Mrs. Jyoti Jariwala, reported to be the wife of the well-known industrialist, Samar Jariwala. Among those present at the party were Mrs. Romi Puriwala, said to be the widow of the late Hansraj Puriwala, a former cabinet minister, along with her alleged offspring, Jani Puriwala"... and so it went on.

The reporter had quite clearly gone to the other extreme in writing this report which was quickly consigned to the waste paper basket.

In reporting news, you must remember that facts are sacred. You must check and cross-check the facts from different sources until you are absolutely sure of them. Only then should you write your story. The golden rule is: tell the truth.

Objective reporting is, of course, not synonymous with dullness. It means fair and impartial reporting that is free from personal bias or prejudice.

Reporting Speeches

Speeches are a major source of news and every day many news items that appear in the newspapers can be traced back to some speech or the other. Sometimes several speeches from part of one report. This happens in reports of seminars, symposia and legislatures. In such situations the most important speech, normally from the most important speaker, gets prominence.

While covering political party conferences and international conferences on various subjects, one has to deal with several speeches in a row. Depending on the content and the speaker a reporter has to decide who should come first. Effort should also be made to generalize observations if possible and then mention who said what. In such cases the most important things said by different speakers should be mentioned and there should be no repetition of ideas. If there are contrary opinions expressed by different speakers

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they should be mentioned and then supporters of different schools of thoughts should be quoted. Here again repetition of ideas should be avoided.

The importance of speeches and speakers varies from occasion to occasion and relative importance of other speakers. A reporter must evaluate various factors and use judgement while writing the story. For example, if many ministers speak in a party their speeches are important and what they say will be important according to the content of the speech. But if the prime minister speaks and he touches upon points which have been covered by other ministers already and adds something to it, he will get the maximum space and the rest of the ministers will be mentioned in the story with very little of what they said.

If in a special debate in a house of parliament the speech of a minister of state gets prominence in case the cabinet minister of the same department does not speak. If the cabinet minister also speaks then the state minister is normally pushed out of intro. If the prime minister intervenes during the debate and says something on the subject even the cabinet minister is pushed below in the body of the story. So while reporting multiple speeches the reporter must evaluate all these factors.

There are occasions when copies of a speech may be supplied in advance. Sometimes the story is prepared based on the advance copy and a reporter goes to the site when the speech is made-just to check whether the speech was made and if so whether it followed the advance copy. The advance story is subject to an embargo which is releazed automatically at the time up to which it is embargoed (should not be used before/should be used on or after...). A reporter or sub-editor who writes the story from such a speech has enough time to his disposal and should read the speech carefully and write the story on the top of which 'not to be used before...on.'.. as mentioned in the embargo should be typed. Normally, this embargo time is the time of the event where the speech is to be made. News agencies sometimes creed the embargoed story in advance. It should be used only after the embargo is lifted.

Where advance copy is not made available the reporter must reach the place where speech is to be delivered and check from the organizers if they are supplying a copy of the speech. If the copy is supplied before the speech then the reporter should start working on it immediately. He should go through it carefully and mark what he considers as important points.

He should also mark the order of their importance so that he loses no time when he has to type or dictate his story. He should carefully check the copy when the speech is made and see if there are any major deviations from the text supplied. Sometimes what is said by the speaker outside the supplied text is more newsworthy than all what is given in the text. Such departures from the prepared text should find place in the intro or body depending on their news value.

Many a time a speaker does not read the prepared speech and says that the speech be taken as read while what he says is in addition to that. In that case the reporter is supposed to listen to the speaker carefully and read the text also before writing the story.

If the organizers promise that the copy of the speech will be supplied but it is not distributed when the speech begins, the reporter should start taking notes from the beginning of the speech imagining that the copy is not available. Many such promises of the organizers prove false and if the reporter does not take notes or record the speech

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when it is delivered, he will be in difficulty. Moreover he will miss any departures from the text.

A reporter should make use of the copy if he gets it within a few minutes after the event, otherwise he should rely on his notes and do the story. The copy can be used for quotations from the speech.

But there are occasions when the copy of the speech is not supplied. This happens in seminars and almost all the public meetings of political parties. A reporter can record them on a tape recorder. He must taken care to take down important points in his notebook. In this way he can do the story quickly, for he will not have enough time to replay the full speech and then write. A tape recorder is useful for it helps the reporter in reproducing exactly what the speaker might have said, on a controversial or important issue.

A speech can sometimes yield more than one story. In certain circumstances a reporter can add colour to the story by describing the atmosphere or some sidelights. Such opportunities should not be missed.

It is interesting to see how the same speech is covered by different newspapers. Following is the address by the President of India to Parliament (February 20, 1986):

Honourable Members

It gives me great pleasure to welcome you to this first session of Parliament in 1986. I felicitate the new members.

The year has seen Parliament transact its business in a purposeful manner and in an atmosphere of cooperation. I extend to you all my best wishes for the successful completion of the budgetary and legislative business that lies ahead.

In July, 1985, the Government took a major initiative to resolve the complex and difficult problems in Punjab. Our prime concern was to strengthen the forces of unity and integrity. Policy was governed by the perspective of serving the highest national interest. The democratic process triumphed over terrorism. The peaceful elections in Punjab testified to the desire of the overwhelming majority of the people for peace and normalcy in the State.

A great responsibility rest on those who have secured the mandate of the people. The supreme task is to, isolate those who are resorting to violence to disturb communal harmony and peace. In this task they will have the support of all political forces committed to the unity and integrity of India. There cannot be and must not be any compromise with the forces of disintegration. It is imperative that all secular and democratic forces join hands in a mass campaign to safeguard the values enshrined in our Constitution-nationalism, secularism, democracy and socialism—the bedrock of India's unity.

The Assam settlement was followed by elections to the Legislative Assembly and the Lok Sabha. A new Government has taken office.

Government are committed to the fullest implementation of the Punjab and Assam Accords.

Government express their deepest sympathy with the families of all those who lost their lives, or were injured, or suffered loss of property in violent incidents in different parts of the country. Violence in public life is the very antithesis of the ethos of our

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civilization. The frequent resort to violence to settle what are perceived as grievances of one group or another should deeply disturb those who uphold democratic values. While governments must firmly put down violence wherever it may occur, it is essential that political parties committed to democratic values should deal with the root causes of violence through purposive and sustained work among the people. The temptation to seek short-term advantages from communal and other types of violence must be eschewed.

Communalism continues to pose a serious threat to national unity, it is being reinforced by religious fundamentalism and fanaticism. These trends represent a reactionary social outlook, directed against the struggle of the poor and the underprivileged against the vested interest. The reconstituted National Integration Council will have to act decisively and systematically to strengthen secularism.

In my Address on January 17, 1985, I had outlined the major policies and programmes of the Government. I recapitulate the main points:

- Commitment of a clean public life;
- Administrative reforms;
- Judicial reforms;
- A new national education policy;
- A new national programme for women;
- Participation of youth in programmes for promoting national integration and achieving excellence;
- Establishment of a Wasteland Development Board;
- Formation of a Central Ganga Authority;
- A new textile policy; and
- Thorough examination of safety measures for industrial establishments.

My Government have fulfilled in substantial measure the tasks they had set for themselves for the past year.

The anti-defection Act is now on the statute book. Contributions to political parties by the companies have been permitted by law. Government have endeavoured to set a new tone in public life. This has strengthened national confidence. A strong sense of involvement in public affairs among all sections of the people and a buoyant spirit have characterized the year that has gone by. We have to build on these assets to raise the standards of public life.

Vigorous steps have been taken to combat corruption and to improve the performance of the public services. Strong emphasis has been laid on sound personnel management and training of personnel at all levels. Machinery for redressal of public grievances is in place. Its results are being continuously evaluated. A new Ministry has been set up to monitor the implementation of various programmes. All Departments of Government have been directed to formulate detailed action plans for the coming financial year, against which their progress will be judged. Administrative reform is a continuous process. Detailed exercises are underway to reorient the system to speedier decision-making and better implementation.

Government are determined to eliminate delays in dispensation of justice. The experiment of Lok Adalats has proved that an innovative approach is required to cure

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this malady. The establishment of Administrative Tribunals will also lighten the burden of the courts, enabling them to devote more time to the liquidation of arrears. However, these are just the first steps in tackling the basic problem of making justice inexpensive and easily accessible to the poor. Drastic changes are needed. Government have entrusted to the Law Commission the task of recommending such changes.

Government published in August 1985, a status paper entitled "The Challenge of Education". This was intended to stimulate wide and intensive national debate on issues and alternatives. Government note with satisfaction that the debate has involved all sections of the people and many useful ideas and approaches have emerged. A draft of the New Education Policy will be presented shortly to Parliament.

Government have set up a new department to look after the development of women. A comprehensive national programme for women is being worked out. It will aim at enabling women to play their full part in developing a strong and modern nation.

Programmes for youth development have made considerable headway but much more has to be done in this area.

The Wasteland Development Board has been set up and has started work on an ambitious-programme of afforestation. In a recent meeting, all the State Governments endorsed an integrated approach to a National Land Use Policy as well as, the strategies and policies for wasteland development.

The Central Ganga Authority has come into existence. With the cooperation of the concerned State Governments, work has started in full swing on stopping the pollution of the Ganga.

A new textile policy was announced in June 1985. It aims at production of cheaper cloth for the people. An equally important objective of the policy is to protect the interests of handloom weavers. It is envisaged that in the Seventh Plan the entire production of 700 million square metres of controlled and janta cloth will be transferred to be handloom sector. The Handlooms Act, 1985 has been passed to strengthen this vital sector which provides livelihood to millions. Steps are being taken to ensure full and efficient implementation of the policy.

Government have completed examination of issues relating to industrial safety and management of hazardous substances and legislation will be introduced in this session of Parliament.

Government will establish seven zonal cultural centres, three have already been set up-to promote a sense of cultural cohesion. These centres, cutting across territorial and linguistic boundaries, would project the rich diversity of regional cultural traditions and their underlying unity. They would take the best of our culture to the masses, harmonizing it with their lives and struggles. Their essential thrust would be to break the artificial barriers created during the colonial era between the masses and the living tradition of India's age-old culture in all its forms. The centres will also aim at revitalizing folk art which has enriched the country's culture life.

I would now refer to the major trends in our economy.

The seventh Five Year Plan was approved by the National Development Council. The basic strategy of the Plan is cast in a longer term perspective of eradication of poverty and building a strong, self-reliant and modern economy. The plan sharpens the focus on the anti-poverty programmes which will have an expanded coverage. It also

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envisages adequate investments in the core sectors to strengthen the growth potential of the national economy.

The fulfillment of the Plan required total commitment and determination to mobilize adequate resources for investment. To translate the vision of a strong, prosperous, self-reliant India into reality requires unremitting to and capacity to sacrifice and to bear hardship. Adequate savings have to be mobilized to pursue a non-inflationary path of development. More importantly, these savings have to be used effectively. The challenge has to be met. There are no short cuts to development, no alternatives to hard work.

Vigorous implementations of anti-poverty programmes yielded significant results. The Sixth Five Year Plan aimed at assisting 15 million families under the Integrated Rural Development Programme; 16.6 million families were actually covered, of which 6.4 million belonged to the Scheduled Castes and Scheduled Tribes. These programmes are being strengthened and surplus foodgrains stocks will be used in 1986-87 to expand the National Rural Employment Programme and the Rural Landless Employment Guarantee Programme to cover one million additional families. An amount of Rs. 100 crore has been provided annually during the Seventh Five Year Plan for the construction of housing for the Scheduled Castes/Scheduled Tribes and freed bonded labour.

By the end of March, 1985, of a total of 2.31 lakh problem villages lacking safe drinking water supply, 1.92 lakh villages had been provided with at least one source of water supply. During 1985-86 the programme was further accelerated.

In 1985-86 agriculture continued to make steady progress. In November 1985, foodgrains stocks with Government were higher by nearly 15 per cent over 1984. This has enabled Government to launch a scheme for distributing wheat and rice at specially subsidized rates in tribal areas and to other vulnerable sections, especially the Scheduled Castes, expectant mothers, children, etc. A comprehensive crop insurance scheme has been introduced in specified areas for the kharif crop. Government are considering further expansion of such schemes.

During the first seven months of 1985-86, industrial production grew at the rate of 6.3 per cent. The policy initiatives of Government have created a buoyant investment climate. The infrastructural industries have performed well. Compared with the first nine months of the last year, power generation was up by 8.2 per cent; saleable steel production by 12.9 per cent; fertilizer production by more than 10 per cent. Our ports handled 13.2 per cent more cargo and the railways created an all time record in freight traffic movement.

In 1985-86 the Central Plan outlays were stepped up by 15 per cent over 1984-85, especially on anti-poverty programmes, human resource development and infrastructure. There was considerable increase in the outlays of State Plans. Government will have spent in 1985-86 Rs. 1,650 crore on food subsidy an and Rs. 2,050 crore on fertilizer subsidy. Public distribution system was strengthened and prudent management of supplies prevented shortages. It is gratifying that a significant increase in public investment was achieved.

Tax collections have been buoyant belying gloomy forebodings. The collection of direct taxes is up by about 23 per cent compared to the corresponding period last year. Indirect tax collection has increased by 22 per cent. Total tax collections have increased by 22 per cent which is the highest in the last decade. An effective drive was launched

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against tax evaders, smugglers and blackmarketeers. Action has also been taken against personnel found guilty of colluding with economic offenders. Government are determined to cleanse the economic life and to fight the evil of black money.

For the first time, a long-term fiscal policy coterminous with the Five Year Plan has been announced. A long-term direction to economic policy has been provided. Government are confident that the policy will ensure economic growth and speedier expansion of productive investment and employment opportunities.

It is necessary to focus attention on the structural problems of the economy to further our basic objective of growth with social justice. India's development depends upon steadily rising levels of public investment. How are these investments to be financed? Massive investments made in the previous Plans must yield adequate returns. Coasts of production on have to be reduced. Every pair of national savings has to be put to the most productive use. Otherwise it will be difficult to find real resources for the larger and larger investments required for maintaining the tempo of self-reliant growth, for enlarging our antipoverty programmes and for preserving our economic independence. Sooner or later, sooner rather than later, we have to face the realities of the situation. No one should be under the delusion that growth, social justice, price stability and self-reliance are achievable without efficiency, discipline and sharing of burdens. Contemporary history warns us of such pitfalls.

We must reduce the costs of our inputs and prices of final products and services. We cannot afford the luxury of pricing ourselves out of both the domestic and the export markets. A modern industrial society cannot rise on the basis of continuing low levels of productivity and high costs of production. New jobs cannot be created if existing enterprises incur losses year after year. Operational inefficiency increases the cost of production and is inevitably reflected in increased prices which are a burden on the people, it raises costs all round, reducing real investment.

The future of the planning process depends on our capacity to face up to difficult questions and to take hard decisions, decisions that may involve sacrifices but without which forward movement will not be possible. Growth is absolutely vital to raise the standards of living of the poor. Can we evade decisions that protect and strengthen this development process? Nations are built by generations that sacrifice for a better tomorrow.

The balance of payments position poses a similar challenge. Our exports have remained sluggish in 1985-86 but our imports have increased. The imports of petroleum products and edible oils are well above the limits the country can afford. The question basically is whether we want to stand on our own feet or not, if we do, there is no question that we have to curb the growth of consumption of petroleum products and we have to be self-sufficient in oilseeds. We also have to have a fresh look at our imports of capital goods. We do not want to shut out new technology because that will harm us, but we have to make sure that such technology meets the rigorous criteria of essentiality. External financial flows are needed but Government are determined that India is never at the mercy of foreign banks and institutions. Economic independence and self-reliance are central to our philosophy of development. We shall pay whatever price is required to maintain our economic independence.

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The primary objectives of our foreign policy continue to be the promotion of non-alignment, advocacy of peace and nuclear disarmament, enlarging the area of friendship and co-operation and building of a just world order.

We welcome the resumption of high level dialogue between the Russian Federation and USA. It is imperative to take urgent steps to bring about a freeze in the nuclear arms race and a comprehensive nuclear weapon test ban treaty. The six-nation initiative has called for these measures. The Delhi Declaration of January, 1985 had a good impact on public opinion throughout the world. The leaders of the six countries are in touch with one another about further steps.

During the last one year the atmosphere in the subcontinent has distinctly improved. We have succeeded in making progress with our neighbours in many fields. But we remain concerned about the ethnic situation in Sri Lanka and Pakistan's continued pursuit of a nuclear weapon capability. We remain convinced that the situation in Sri Lanka can be settled only through political means; attempts to seek a military solution will fall and will only result in the loss of a large number of innocent lives.

The Government welcome the establishment of South Asian Association for Regional Co-operation launched in Dhaka in December, 1985. We expect that it will help strengthen forces of friendship and co-operation in our region.

The Government have made untiring efforts towards the resolution of the major areas of tension. At the Commonwealth Meeting in the Bahamas in October, in which the Prime Minister participated, our delegation played a leading role in the adoption of the Commonwealth Accord on South Africa. We continue to demand comprehensive mandatory sanctions against the racist regime in South Africa. If the authorities there, and other Governments in a position to influence South Africa, do not act in time, violence on a large scale will become unavoidable.

The Prime Minister also attended the 40th anniversary of the United Nations. The Nassau Declaration on World Order adopted by Commonwealth leaders, contained a strong plea for adherence to international norms and principles and the strengthening of the United Nations. Support for the United Nations system is one of the comer-stones of our foreign policy. We are concerned at the growing threat to the multilateral institutions and the increasing tendency to resort to unilateral action. Government support international efforts to combat international terrorism, while recognizing the rights to people under colonial occupation to use all means to attain their just objectives.

The Government deplore the fact that the Palestinian people continue to be denied their inalienable rights, including the right to an independent homeland of there own. Until this problem is tackled, West Asia will not see a basic lasting peace.

The Prime Minister paid official visits to the Russia, Egypt, France, Algeria, the USA, Bhutan, the UK, Cuba, the Netherlands, Vietnam, Japan, Oman and Maldives. Our traditionally close and friendly relations with the USSR have been further strengthened following the Prime Minister's discussions with Soviet leaders in Moscow. The visit to USA has significantly enlarged the content of our bilateral relations with the USA. The Prime Minister visited Dhaka to express our solidarity with the people of Bangladesh during the cyclone disaster and participated in the meeting of Heads of State and Government for launching the South Asian Association for Regional Co-operation. The Prime Minister addressed the UNESCO during his visit to France. He addressed the

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annual conference of the ILO in Geneva. We had the privilege to host visits by the Kings of Nepal and Bhutan, the Queen of the Netherlands, the Presidents of Mexico, Maldives, SWAPO, Sri Lanka, Tanzania, Indonesia and Pakistan, the Chairman of PLO, the Head of State of Ethiopia, and the Prime Ministers of Poland, Yugoslavia, Mauritius, Britain, New Zealand, People's Democratic Republic of Yemen and Trinidad and Tobago. The Crown Prince and Princess of Norway and the Pope also visited India.

Let me now outline some priority areas for 1986-87 and beyond.

The need of the hour is to enable the poor to better their lives. Science and technology have to support this fundamental objective. To this end, government are mounting technology missions in the following areas:

- Drinking water for all villages
- Eradication of illiteracy
- Vaccination and immunization of children
- Production of oilseeds and manufacture of edible oils
- Improved communications.

In the course of the year more thrust areas will be identified with the object of using technology for improving productivity in industry and agriculture. In selected areas science and technology missions will endeavour to place India in the front rank of scientific activity.

A comprehensive agriculture policy will be formulated to promote an optimal cropping pattern, to improve water and soil management, to increase productivity of all crops to enhance the incomes of small and marginal farmers and to enlarge our hard-won self-sufficiency in foodgrains through production of oilseeds and pulses. A time-bound action plan will be drawn up to take the green revolution to the eastern region.

It is gratifying that a national consensus has emerged on treating water as a national resource. Government attach high priority to the evolution of a national water policy which would optimize the use of water for agricultural, industrial and other social needs.

Government have carried out an indepth analysis of our family planning programmes. Profiting from the experience of the past, an effective strategy for family planning is being worked out and will be announced shortly.

The focus on anti-poverty programmes will be sharpened. A new programme, which builds on the success achieved by the revised 20-Point Programme, is being formulated and will be announced soon. It will bring together, all the elements, policies and programmes for a major national effort to tackle the problem of mass poverty in all its manifestations, specifically the problems of Scheduled Castes and Scheduled Tribes. Programme for the social economic educational and cultural development for the Scheduled Castes, Scheduled Tribes and other weaker sections will be vigorously implemented. The implementation of the 15-Point Programme for the development of minorities with special emphasis on increasing economic opportunities will be closely monitored.

To rapidly increase employment to stimulate development in backward areas and to enhance the efficiency by Indian industry to serve the masses better, a more comprehensive framework of industrial policy is required. Many changes have already been made in our industrial policy which now reflects the new thrust for modernizaton,

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absorption of new technologies and promotion of indigenous technologies. High cost and inefficient industry hurts the poor, because it absorbs resources that are needed to create new jobs for them. A vast increase in the production of goods and services for the masses in rural and urban areas is central to our strategy for the removal of poverty. This necessitates a fresh look at policies governing the scale of production, capacity utilization, the role of indigenous technology, labour productivity, the detailed regulatory mechanism, thus future perspectives for small and medium industry and the existing administrative and management apparatus. Industry must serve the large masses.

To meet the challenge of maintaining a viable balance of payments position, a major thrust for promotion of exports and tourism is called for. Any slackening of progress on this front will jeopardize our overall development strategy. Government will take new initiatives in this critical area.

It is imperative to effect changes in our administrative system to bring it in tune with the objective of growth with social justice. Management in Government has to be imbued with a new social outlook, it is not a question of imposing something from above. The impetus to reform must come from within. The national community as a whole must debate issues affecting the working of the administrative system. A concrete agenda of action will thus emerge for implementation. Our watchwords must be improvement of efficiency and enforcement of accountability.

To safeguard the health and vitality of our basic political institutions, changes will be needed in our electoral and other laws. Government will hold wide-ranging consultations with the leaders of political parts with a view to formulating concrete proposals to ensure cleaner public life.

The vision of a mighty Indian will be realized only in the actual lives of men and women who have strength of character, tenacity of purpose and commitment to excellence. Government's strategy for human resource development aims at developing these qualities in our national life. The new education policy will be an integral part of this strategy. It will aim at the physical, intellectual, cultural and moral development of society in a harmonious fashion.

It is not enough to state objectives. A national mobilization is essential to ensure that the resources required to implement the education policy are forthcoming. Even more important is the involvement of the youth, students, teachers, the intelligentsia, workers and farmers in giving a new direction to the national effort in this area. Education has to be transformed from an activity in the classroom to a social process for building the India of our dreams. It has to be integrated more closely both with production and our commitment to conserve and enhance our cultural heritage to make us proud to be Indian.

The years ahead are years of challenge. Government have take a number of measures to accelerate growth, to modernize the economy and to give new content to our programmes for achieving social justice. It is imperative to impart a sense of urgency to the task of implementation.

Much has been achieved this past year, and the hopes and expectations of our people are high. As their representatives, you have the onerous duty to fulfill their aspirations. Above all, people's representatives and organizations of all political persuasions should

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work together to strengthen the secular and democratic foundations of our society. The forces of violence and fanaticism have to be fought. The economic capabilities we have built up since independence have brought us to a point where determined and concerted efforts to take us forward and to remove poverty are feasible. Now is the time it ensure greater political cohesion so that the battle against poverty and backwardness can be won. I wish you all success in the tasks ahead.

Jai hind

Now let us examine how this address is covered by newsman. The copy of this speech was made available to all correspondents when the President began to read it. Given is the report of the speech published in the Times of India, New Delhi:

Opposition Boycotts Address

ISOLATE TERRORISTS, SAYS PRESIDENT

The times of India news service

New Delhi, February 20. The President in his traditional address to the joint session of Parliament outlining the agenda of the government today pointed to the "inevitability of hard decisions without which forward movement will to be possible".

The address promised a comprehensive agriculture plan to promote an optimal cropping pattern, a more effective strategy for family planning and sharpening of the anti-poverty programme.

Technology missions will be mounted to ensure drinking water for all villages, eradication of illiteracy, immunization, oil-seeds production and improved communications.

New initiatives will be made for promotion of exports and tourism with a view to maintaining a viable balance of payments position.

There will be wide ranging discussions to formulate concrete proposals for changing electoral and other laws. Administrative reforms calculated to improve efficiency and enforce accountability will be introduced.

The joint session, with its usual ceremonial, was still shorn off the excitement and rapture which featured in the function only a year ago. Most non-Congress groups stayed away as announced leaving gaps in rows.

Not since 1973 have so many groups joined in such a boycott. Even Congress members, did not find any cause to cheer during the entire reading of the address. They thumped the desks only at the end as the president resumed his seat.

There was a moment so suspense when the President paused at the beginning. It was then noticed he was looking for his reading glass.

At the same time, the President's address made it plain that "hard decisions" were inevitable in the pursuit of self-reliance, economic independence and eradication of poverty'.

"Sooner or later we have to face the realities of the situation. No one should be under the delusion that growth, social justice, price stability and self-reliance, are achievable without efficiency, discipline and sharing of burdens". Mr. Zail Singh said.

The President began his speech with a reference to the "triumph of democratic process over terrorism in Punjab" and held that the supreme task now was to isolate those resorting to violence.

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He reiterated the government commitment to the fullest implementation of the Punjab and Assam accord.

Communalism: He acknowledged that communalism continued to pose a serious threat to national unity, "it is being reinforced by religious fundamentalism and fanaticism". The reconstituted National Integration Council will have to act decisively and systematically to strengthen secularism". He said.

He recalled the policies and programmes of the government outlined in his address last year and claimed "these have been fulfilled in a substantial measure". He cited the anti-defection law, enunciation of a new national education policy, establishment of a central Ganga authority, creation of a wasteland development board as cases in point.

As for trends in economy, agriculture made steady progress with grain stocks going up nearly 15 per cent. He described the investment climate as buoyant. Power generation, fertilizer production, steel output have all gone up.

Tax collection: He said tax collections have been buoyant, belying gloomy forebodings. The collection of direct taxes is up by about 23 per cent compared to the corresponding period last year. Indirect tax collection has increased by 22 per cent which is the highest in the last decade.

(*b*) *Explaining Interpretative Reporting*

Interpretative reporting, as the phrase suggests, combines facts with interpretation. It delves into reasons and meanings of a development, it is the interpretative reporter's task to give the information along with an interpretation of its significance. In doing so he uses his knowledge and experience to give the reader an idea of the background of an event and explain the consequences it could led to. Besides his own knowledge and research in the subject, he often has to rely on the opinions of specialists to do a good job.

In the USA, thus first important inputs to interpretative reporting was provided by World War-I Curtis D. MacDongall writes in his book Interpretation Reporting that when the First World War broke out, most Americans were taken by surprise. They were utterly unable to explain its causes. This led to, changes in the style of reporting. The result was that when in 1939 the Second World War began, an overwhelming majority of the Americans expected it or at least knew it was possible.

MacDongall says that a successful journalist should be more than a thoroughly trained journeyman. With his reading of history, economics, sociology, political science and other academic subjects, an interpretative reporter is aware of the fact that a news item is not an isolated incident, but an inevitable link to a chain of important events. An interpretative reporter cannot succeed if he is hampered by prejudices and stereotyped attitudes, which would bias his perception of human affairs.

Interpretative reporting thus goes behind the news, brings out the hidden significance of an event and separates truth from falsehood.

The biennial elections to the Rajya Sabha took place in July. The interpretative reporter would give the reader the breakup of the results and acquaint him with the impact they would have on the various political parties and on the composition of the upper House. He would, for instance, inform the reader that the Congress Party lost its majority in the Rajya Sabha, following the elections and that the Bharatiya Janata Party emerged as the main opposition, pushing the Janata Dal to third place. He will then

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explain the effect it would have on the working of the Rajya Sabha and on political party affairs generally.

The election of the new President of India took place in July. The interpretative reporter would not only convey the bare news of the victory of Dr. Shankar Dayal Sharma but analyze the reasons behind it and reflect on the consequences of his victory for the future of the Congress and opposition parties.

(c) *Explaining Investigative Reporting*

It is difficult to define the term "investigative" journalism. Some newspapers scoff at the very idea of an investigative journalist. In one way, of course, "investigative" journalism is a redundant concept, since all stories require some kind of investigation on the part of the reporter. However, the investigative reporter is expected to dig deeply beyond the facts stated in the hard news. Though we may face difficulty in defining the term, we cannot ignore the concept of investigative journalism. Many journalism students have an ambition to become "investigative" reporters. An "investigative" journalist sees himself as the conscience of society, pursuing corruption in high places without fear or favour. In his book Press and Law (Vikas, New Delhi 1990), Justice A.N. Grover has quoted from the foreword of Investigative reporting by Clark R. Mollevhogg. According to the Foreword, investigative reporting has three elements: It has to be the own work of the reporter. Under no circumstance should it be of others; the subject of the reporting should be such that it is of importance for the readers to know and there must not be any attempt made to hide the truth from the people.

Investigative reporting has made great leaps in western countries. In India, it is still in its infancy. Most Indian newspapers do not have, or do not allocate, the manpower and funds necessary for a first-rate investigative job.

Attempts at investigative reporting, to quote one eminent Indian editor, are like drilling for oil. A fair amount of wastage of effort has to be taken for granted. But when the oil is discovered and becomes marketable, the sense of achievement is usually more than in any other sector of journalistic enterprise.

The best example of investigative reporting in our times was the Watergate story which led to the disgrace and downfall of US President Richard Nixon. When the two young reporters of *The Washington Post*, Bob Woodward and Carl Bernstein, started investigating the arrest of four men for a burglary at Watergate, the Democratic Party's national headquarters on June 17, 1972, they had no idea that their inquiry would culminate in the resignation of the President. The remarkable thing about their investigation was that it kept to the highest standards of professional journalism. The reporters did not start gunning for Nixon from the beginning. They merely pursued the burglary attempt and only later came up with startling facts linking the White House with it. "We did not go after the President, we went after the story", they explained.

Though the *Washington Post* stories led to the downfall of President Nixon, the same paper, later in 1980, got involved in the most celebrated case of journalist fraud in modern times—the case of Janet Cooke, already described elsewhere. Janet Cooke's case gives a clear warning that every story whether "investigative" or not, should be handled by editors with great care and caution, otherwise, it will bring the newspaper to disrepute. N.J. Herbert Altsehull in his book from Milton to McLuhan, New

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York, 1990) states how the Janet Cooke story got into the *Washington Post*. An internal investigation by the newspaper's Ombudsman, Bill Green, blamed "failure of a system" for not checking up thoroughly on Cook's story. The failure to check was in part, Green said, the result of the fact that Cooke was black and that white editors did not want to be seen as racist. The Cooke's story appeared in the Post on 28 September 1980 and the edition featuring Green's report appeared on 19 April 1981. Cooke was fired from the Post and was forced to return the Pulitzer Prize.

In our country, investigative reporters have brought to high a number of scandals—the Bhagalpur blindings incidents by the police, Kuo oil deal, A.R. Antulay's private trusts, the securities scam involving Indian and foreign banks and stock brokers, etc. An enterprising reporter once got himself arrested so that he could give a first-hand account of life in Delhi's Tihar Jail.

With governments becoming increasingly secretive and corruption spreading its tentacles far and wide, the need for investigative reporting cannot be over emphasized. Yet we must remember that investigative reporting is not everybody's cup of tea, it requires hard and sustained work. The investigative reporter should be combination of a crusader, super detective and blood hound and he should have the necessary time and finance to carry out his work.

In the pursuit of his quarry, the investigative reporter must draw a line between candid reporting and muck-raking, mud-slinging, character assassination or blackmail. He should base his report on incontrovertible facts, not on half-truths and lies. He should be wary of lobbies and lobbyists—political or commercial trying to misguide him. And he should not behave like a peeping Tom or a prosecutor.

The best king of investigative reporting is that which keeps the public interest in mind. It may highlight an injustice, expose corrupt practices or unmask dishonest politicians and bureaucrats.

Experience has been that unless an investigative reporter or a crusading reporter gets the support of the judiciary, the executive or the legislative, cannot bring his reports to logical ends. The Bhagalpur blinding report would have ended like any other report if a public interest litigation would not have been filed against the police. In the USA the Watergate stories would not have produced any result if they did not get the support of the legislative which threatened the impeachment of President Richard Nixon.

Crime Reporting

Crime reporting is not separate from the objective, interpretative and investigative form of reporting. Here it is separately dealt with because it is a separate and important beat in all big and medium level daily newspapers.

There is a tremendous public interest in crime stores and no newspaper can afford to ignore them without damage to its circulation and credibility. Attempts made by some newspapers to keep crime out of their columns, proved to be counterproductive and were soon abandoned.

Crime is a part of life and it is a newspaper's duty to inform the readers of what crimes are going on in their city, state or country. However, crime reporting should not aim at satisfying morbid curiosity or sensation mongering.

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Although crime reporting is usually assigned to one of the junior reporters in a newspaper, it is a highly responsible and specialized job. The reporter should not only have the ability to shift the grain from the chaff, and the truth from lies, he should also have good contacts in the police and other departments of the administration as well as a working knowledge of the penal codes and law on libel and other relevant matters.

Besides, he must observe a code of honour. He should be as objective as is humanly possible and avoid resorting to sensationalism or cheap gimmicks to catch the attention of the readers. He should not suppress news of public interest. Nor should he seek to settle personal scores with police officers or lawyers or judges. And he must be careful that in the course of this work, he does not unnecessarily invade a citizen's privacy. There has been much criticism of press reporting of crime and not all of it is baseless. Some reporters have been found quality of unethical standards, thus causing much pain and sorrow to their victims or their families and friends. In the case of the brutal murder of two Mumbai nuns, some newspapers published totally baseless allegations conveyed to them by irresponsible police officials that the nuns were in the habit of receiving male visitors. The reports offended all decent citizens, particularly the members of the Christian community.

A leading newspaper once published a fictitious report about a couple having been waylaid by a gang on the national highway. The report said that the husband was beaten up and the women was molested. The story was subsequently found to be incorrect, the product of the imagination of a reporter anxious to get his by-line in the newspaper. Reports glorifying the activities of criminals or making heroes of them should be discouraged as much as a resort to sensationalism. The crime reporter must never violate standards of decency and good taste.

Presenting Crime as News

There are several types of crime news—murders, fires, accidents, robberies, burglaries, fraud, blackmail, kidnapping, rape, etc.

Making Fires as News

The reporter must get his facts correct about the essential elements of a fire story—the number of persons killed or injured, the extent of damage to property, the loss of valuables, etc. He must also find out if the fire brigade responded in time or was guilty of delaying the fire-fighting operations through sheer lethargy or incompetence or a lack of water supply. He should question eye-witnesses about any acts of bravery or cowardice. All these are essential ingredients of a fire story.

The lead in a fire story would normally suggest itself. It, for instance, lives have been lost, it needs highlighting in the lead. Where possible, list the names of the dead and the injured.

> A major fire caused extensive damage to New Delhi's Vigyan Bhavan, the premier venue of international and national conferences, on Monday night. A chowkidar on duty received minor burns. According to preliminary investigations, the fire broke out in the kitchen and soon spread to other rooms on the ground floor. The chowkidar raised an alarm which alerted the head clerk on duty who informed the fire brigade and the police. Ten fire tenders soon arrived on the scene. However, their fire-fighting operations were hampered by lack of water

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in the hydrants. By the time water tankers rushed to the site, the fire had engulfed a large area and damaged files, furniture, curtains and ceilings.

The police suspect electric short-circuit as the cause of the fire.

Understanding Homicides as News

In cases of a major murder, the reporter should rush to the scene as soon as possible after receiving a tip and gather all the relevant facts. In nine cases out of ten, crime reporters in, say, Delhi, depend on police information about murders and there is a time lapse before they can begin their investigations.

This often hampers their search for the truth. The reporter must, in any case, exercise great care in how he handles the story. Otherwise he runs the risk of causing offense.

In reporting dowry deaths or alleged dowry deaths, for instance, the reporter should refrain from levelling uncorroborated statements by one party or the other. He must therefore get his facts correct by talking to the investigating police officer, the girl's in-laws and her parents, and, if possible, the neighbours.

A 25-year-old housewife, Renu, died in N.N. Memorial Hospital on Monday morning from burns received in a kitchen fire. The housewife's parents allege that she was murdered by her in-laws who had been dissatisfied with the dowry she brought at the time of her wedding a year ago.

However, the husband, Kishore, a garment merchant in Chandni Chowk, and his father who were in the house at the time of the accident maintain, that Sushmita's sari caught fire when she was lighting a stove in the kitchen. Since the kitchen door was closed, they did not hear her cries for help.

The police are questioning the women's relatives as well as neighbours and are reluctant to offer an opinion until the investigations are complete. At the insistence of Renu's parents, however, they have registered a case against her in-laws.

Accidents

Most accidents are reported on the basis of police bulletins or information supplied by police spokesmen. However, wherever possible the crime reporter must rush to the scene of a major accident to give authenticity to his story.

> Three members of a family—husband, wife and daughter were killed on the spot when a speeding truck rammed into their car on the road to Indira Gandhi International Airport on Sunday morning. A fourth member of the family had a providential escape. According to the police, the truck driver lost control of the vehicle and swerved sharply to the right and hit the car coming from the opposite direction.

Those killed are Ram, a businessman of Agra, his wife, Janki and their daughter, Aasha. The second daughter, Geeta, had a miraculous escape and suffered only minor bruises on her arms and legs. She was treated at the Safdarjung Hospital and allowed to go home.

The truck has been seized by the police but the truck driver, Sasi Singh is absconding.

Understanding News at the Desk

All copy reaching a newspaper office from different sources is processed at the news desk. The desk is manned by sub-editors and usually a chief sub-editor leads the team

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and works as copy taster and also as revise editor or slotman. He sits in the very useful slot of the horse shot shaped copy desk facing other sub-editors on the rim. After distributing copy to other sub-editors he also checks their work for any mistakes and passes to on to the composing room.

The sub-editor does some or all these to every story:

1. Reads the story for clarity of language and meaning and rewrites where necessary.
2. Shortens the story while retaining the essentials and maintaining coherence.
3. Combines one story with another, or perhaps combines running reports from several news agencies, correspondents and reporters to produce a single intelligible report from different and sometimes contradictory messages.
4. Saves space when verbosity creeps in.
5. Corrects the grammar and checks for house style.
6. Checks for apparent errors of fact. Checks for taste.
7. Adds important background facts and provides answers for any implied questions.
8. Writes headlines which attract the attention of the reader and also writes sub-headings if necessary.

The chief-sub of revise editor checks the work of sub-editors ensuring accuracy of details. He also becomes the fist reader of the story and sees whether the headline and copy make sense.

Another senior sub-editor or chief sub looks after the work at 'the stone'. He is called 'stone editor' also. Though with change in technology the stone has vanished but the term persists. The job of the composing room where the pages are made up with metal types and picture blocks or with strips of film or bromide. The stone sub can also be called production editor or make-up editor. He deals with minor disharmonies. If the text is too long, he cuts it. If the page plan does not work, he changes it. If there is late news, he makes room for it. He checks the galley proofs and page proofs and finally sends them to the press.

Thus a sub-editor has to know all about news writing and how a reporter should write news copy. He is supposed to improve upon the work of the reporter. He should not change something for the sake of change but he must make sure that every correction or change he makes improves the copy.

Explaining the News Agency Copy

The bulk of copy which comes to the news desk is from wire agencies. The teleprinter keeps on creeding information almost all the time during peak news hours of the afternoon and evening. This copy comes in takes—the unit of news agency transmission or unit of newswriting.

Foreign news items have their own serial numbers, FG, FS, FES FTF, PAS and POOL. Whereas FG, FS and FES files carry news items received from Router, AFP and UPI and are credited to those agencies. The PTF file is made up of reports received from PTI's own correspondents and stringers abroad. Items taken from the services of agencies like TASS, Xinhua, Antra Bernama, Tangug and other agencies with which PTI has exchange

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arrangements go under the PAS series. The POOL file is devoted to agencies participating with PTI in the Press Agencies Pool of Non-aligned countries.

Sobhraj-style is slug—an identification tag. Every story even a story consisting of only one take, must carry at the top a suitable slug. Generally the slug is one word which is often the key work in the story. Thus a story about rain would which is often the key work in the story. Thus a story about rain would be slugged "rain" and one about the police firing, "firing". Slugs are nouns and not adjectives pour in from various points, a master slug should be used with sub-slugs for individual story. In the above example Sobhraj is master slug while style is sub-slug.

Play boy of prisons once more outwitted is the headline. This is a new development. Agencies normally are not supported to give headlines but now to lighten the burden of newspaper sub-editors they have also started putting headlines. If the sub-editor, at the newspaper desk likes it he can indicate the type size for the headline.

New Delhi April 7 is date line and PTI is credit line. It appears just after date line in the fist take of the story and again at the end of each take. All the takes of the story except the last end with More-PTI as in the above example. The last take of the story is closed with PTI. For Spl of Espl services or sometimes for all stories the story can be reopened. In re-opening an item, reference is given to the previous take by its number for instant, "Sobhraj five—New Delhi—re-open Del 33".

RR RT BDS are initials of the reporter, the deskman processing it and the teleprinter operator punching it on the tape. Each take also carries at the end that time at which it is transmitted in the services.

Understanding Lead in News Reporting

In news agency lead is used in the case of developing stories for updating the top, as necessary, in the light of fresh facts as they become available. Examples of such stories could be train or air mishap, a conference or meeting, an election, a state visit by a VIP. Such stories may require one or more leads as the story advances with the day. A lead can also be used to tie up loose ends of dispersed story, or to provide combined top for two or three different items about a single subject or related development.

There can be one or more leads to a story. For example, the leads on an air crash story, slugged "Crash" could be "Lead Crash," "Second Lead Crash," and so on. The final wrap-up story would be "Lead all Crash".

Pick-up: A lead often overhauls a substantial part of a story or even the entire story. Such lead is also called a "roundup". Close to deadlines of newspapers roundups are not useful and therefore the lead is in the form of a brief one or two para top, that is, just the new intro. This intro introduces the new element that has emerged in situation. In such cases an appropriate pick-up line is given linking with the part of earlier story specifying the item by number, slug and dateline and giving the location of the point of pick-up.

Kill note: If an agency wants to withdraw or kill a story which has come on the ticker, it puts out a kill note. The kill note has priority marking 'Kill' and is without a dateline. It gives the number, slug, dateline and subject of the story which it kills and also indicates whether a substitute follows.

Similarly, corrections are also issued specifying the take line and words of the earlier story and then the whole take is re-issued with corrections.

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Service messages: Sometimes service messages which are meant for internal use also reach newspapers. Such messages have the word "service" at the top. Ordinarily a service is addressed to the Editor at a particular place. These messages should not be confused with messages and stories sent for use in newspapers.

In order to prevent mistakes the words not, now and nor are repeated in news agency copy. While editing the copy a sub-editor should delete one of these words.

Understanding Sorting in News Editing and Reporting

News agencies keep on creeding takes of different stories one after the other, while reporters and correspondents also continue filing copy so that subjects covered by news agencies are also covered by the members of newspaper staff.

If the same story is covered by a member of newspaper staff his copy should get priority over the news agency copy. Additional information given by the news agencies can be added to his copy giving credit to the agency.

News copy coming from different sources is sorted out at the desk and all copy relating to a particular story is kept separate. This helps the sub-editor doing that story to read the whole copy, analyze it and do justice with it. This sorting helps also in knowing whether the news agency has completed the story or some more takes are likely to follow.

Judging the importance of the story the chief-sub decides the space to be given to it. This has to be in relation to total news fall. The relative importance of the story also determines the page where the story would go. Except developing or running stories, all other stories are edited as soon as it is decided that they are to be used. For running stories the deskmen wait for more information. When they come close to the deadline of the edition they proceed with what they have. When additional information comes, the story is changed again for the next edition.

A word about copy: Good copy, also called clean copy, has the name of the reporter and the date on the top of the first page. At least a third of this page is left blank to allow room for instructions to sub-editor and the printer. Sufficient margin should be left on both sides of the copy—say one and a half inch on the left hand side and one inch on the right hand side of all pages of the copy. At least a two inch space should be left at the top and the bottom of each page. News copy should be typed double space.

Every page of the copy should start and end with a paragraph. If there is a mistake in typing a word, it should be typed again. Corrections should be made above the line.

A reporter should leave underscoring paragraph, indents and all other typographical markings to the sub-editor. Wrong under-scoring and paragraph marks make a mess of copy. At the end of each page before the last 'more follows' or MF is essential and the end of the last page should be marked 'End'.

On the copy the sub-editor crosses out certain things and circles others. Neither will be set in type but the distinction is that what nobody needs to see any more is crossed out, but essential service messages are circled. The page and edition where the story will go are written on the top of the story and encircled. For example, P 1/2 would mean page one of the second edition. Sub-editor's name or initials are also written and encircled, if there is a printer's or proof reader's query it can be referred to the sub-editor who has edited the copy. Type size and columns are also indicated and encircled. For example,

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8×1 would mean that the copy is to be set in 8 point type of the newspaper text print across one column. There is no need to specify the face or to say that it is in roman. The rule in newspaper setting is to specify the unusual and otherwise to keep the copy clean. The fewer the marks the better it is.

Catch line or slug is also essential on edited text takes and headline folio, the operator setting the text sets the catch line and it can be married with the other folios of the same story. Thus a story may have 'Rajiv' as slug or catchline. Its headline folio will carry 'Rajiv 1' and its first text take would have 'Rajiv 2', and so on.

Choosing and Designing News Headlines

Every headline is written on a separate folio. The headline should be written clearly in capitals if necessary. The letter which need capitalization should be double ticked. Edition and page mark go on the top left hand corner and the catchline on top right hand corner. It also carries instructions regarding type and the columns over which the headline will be spread and the headline style. For example, '14 CBLCX1 set left' would mean that the headline has to be set left over single column in 14 point century bold type in lower case. If the normal headline style is set left in that case it need not be specified in the instructions. However, it is essential that the style breaking headlines should be marked with words and symbols.

Spread and arrangement: The first headlines were single column. Now they can be spread over all the columns in the newspaper. Newspapers today use the opportunities for display by mixing single column and multi-column headlines depending on the importance of the news.

Banner headline should not be in lower case because lower case letters across such a wide measure look straggly. Moreover, headlines should be crisp and lower case headline will be unduly wordy.

There is a wide range of possibilities regarding arrangements of headline. A newspaper may standardize on one form, such as the centered head, or it can mix them between headlines. But much depends on the skill of the page planers and the ideas they try to communicate.

The basic typographic arrangements are flush left, centered, stepped, flush right and hanging indention.

Flush Left

Many newspapers have switched to this style. The flush left heading has one or more lines which are set flush to the left. This should not touch the column rule. The flush left headlines look better when each line is indented on the column rule leaving 6 points or half an 11 cm space on an 11 cm column.

Centered

In this type of arrangement each line of headline type is centered on the white of the column. The well-constructed, centered heading, whether of a multi-line or a multi-deck has its own symmetry and it is neatly framed in white.

The patterns created by this need slightly more attention than the patterns the flush left heading creates, but neither needs as much attention as some other patterns.

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If one is writing a multi-deck headlines they should be centered where they look best. The common double column headline is a single deck of two lines with centered headings. The second line should always be shorter than the first at least by two units. One should never try to write headlines in tight caps. They need more white around themselves for legibility.

Stepped

In this arrangement the first line is set flush left and the last flush right and the middle lines centered. Each line has to be about the same length, and they look like steps. To achieve a smooth step requires great care in headline writing. This style is discouraged by modern experts of readability. However, the greatest difficulty is that the stepped style depends too much on a precise count and any failure can lead to ugly results.

Flush Right

Each line is pushed against the right-hand margin to create a stepped effect on the left. It has even more limited application than the stepped headline. It may be occasional variant in a newspaper but it cannot be recommended as a regular style. It is slow to set and difficult to read.

Hanging Indention

The first line is set full out and the others indented, usually to the left. It cannot be a regular style but can be used as an occasional variant.

Quotes

Old school considered that quotes and dashes were full letters. New school thinks it is an ugly habit. No headline should need double quotes. Only simple quotes should do. With flush left headings the flush line should be the initial letter of each line, not the quote. The quote should be left to hang in the white.

Writing Headline

Writing headline involves half the skill of a good deskman. The difficulty in writing headlines is in conveying in a few attractive words the essence of a complicated set of facts. In half a dozen words the headline has to inform the reader what the story contains.

The headline gives emphasis to a few words in bold types. Hence every word should be weighed. Accuracy, intelligibility and vigour are the requirements and any newspaper which is careless with its headlines is careless about its own purpose and vitality. Wordy and vague headlines leave a newspaper reader confused and irritate him. Where every headline goes to the print with precision or wit, the whole newspaper comes alive.

Headline writing is art and craft at the same time. The art is in imagination and vocabulary and the craft lies in accuracy of content, attractiveness of appearance and practicality.

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Counting the Units

A headline must fit in the space available to it. A headline with too many letters to be accommodated in the width and type required is called a "bouncer". It bounces back to the desk from the printer's room and wastes time at various levels. The deskman should always write a headline which should fit. But if there is a superb headline which will not fit in the heading scheme, the scheme can be changed to fit it. A chief-sub may consider this if the merit of the headline so demands.

A sub-editor counts the units in the words he writes for a headline. These units must not exceed the number of units allowed by the size of the type, its style and the number of columns the headline is being allowed to run.

The unit count system begins by giving a unit value to every letter and figure in the alphabet. It is based on a count of one for most letters with adjustments for thinner or fatter letters, and for capitals when they are mixed with lower-case letters. While m and w are counted as 1½ units; *i, l, f* and *t* are counted ½ unit. Other letters are counted as one unit. Where capitals and numerals occur in a headline which is otherwise in lower case, allowance must be made for the extra space the capital letter or numerals will take compared with the lower-case letter. In a headline set u/lc (upper and lower case) count any ordinary capital letter or numeral as an extra ½ unit, that is, ½ units. Exceptions are: *M* and *W* which should be counted as two units when in caps and *I* and *J* and numeral 1 should be counted as one unit.

If the headline is in all caps the letters *M* and *W* should be counted as 1½ unit while *I* and numeral 1 should be counted as ½ unit. Other letters and numerals will be one unit. The space between the words is counted by some experienced sub-editors as ½ unit, while others insist that the space should be counted as full unit. It is better to count it as full unit as if it is in excess it is on the right side and it also simplifies the count.

How does one know the number of units available? In newspapers there is always a list of headline types composed and pasted somewhere for ready reference. It may be available in the style sheet or style book. If it is not available then the sub-editor should prepare a unit count card which gives the various counts at a glance. Unit count card can be prepared from the type schedule or by counting headlines as published in the newspaper for each style, size and spread. Count a dozen representatives of each headline and average the unit count obtained. Working in this way from published examples the deskman can write headings that fit without the need to count them. Experienced sub-editors resort to a unit count only in case of doubt.

Language: But the real art in headline writing is in using the language to sum up the news item and attract the attention of the reader. Before writing the headline the sub-editor must read the copy carefully and decide on the basic news point. The sub-editor must think hard about the single element in the story which makes it worth its space in the paper. When he finds one or more such points he should write them on a piece of paper.

Some sub-editors prepare to write a headline first and sub the copy later. Their argument is that it concentrates the mind on the subject of they copy and becomes the test for intro. If the basic news point is not in the intro it has to be re-written. So, while the sub-editor tries to look for basic news point for headline he is also evaluating the work of the reporter. However, in many cases headline has to be given later, after a first

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few takes are composed. But even in such a situation the sub-editor must write down the basic news sentence. Often when edited this basic news sentence yields a good headline.

However, the headline writer should always be cautious about the meaning of the words when they are written in different lines of the same headline. There are a few rules. Never split a hyphenated word, look for another way of saying the same thing without using a hyphen at all; never split compound verbs or compound nouns between lines.

A sub-editor must pretest the headline on himself. He must read it to himself and at the end of each line think if it means what he wants to say. If there is any doubt or awkwardness he must re-write the headline.

When multi-deck-headlines are used, there is no point in repeating the same information in several decks. Only the first deck should be completely self-contained. Once the first deck has declared the subject area, other decks can take it for granted and use the space to supplement and elaborate.

The first deck should have the most important news point. The second deck may elaborate this with a significant detail without repeating any word or it may add a further newsprint. Repetition of a word should be avoided but in no case should it be replaced by a difficult or confusing word. In that case the general rule is to repeat rather than to confuse. Overline, if it is there, should elaborate or supplement the main deck.

Accuracy and impartiality are the basic requirements of a good headline. A news headline expressed the news and not the views of the sub-editor who is writing it. Care should be taken to write headlines of political stories. They should not look as if the paper is supporting some political party's view point while in fact it is just reporting the view point. To avoid such a situation one may use quotes on name the person or party in the main deck. The headline writer must put his personal views aside. He must remember that his job is to reflect as accurately as possible the content of the story.

Quotes are one of the devices for dealing with strong opinions in headlining speeches or political party resolutions. One may put the name of the speaker or party in the headline. Headlines entirely in quotes are usually weak and should always be avoided. It is better to use single quotes for the part of headline which really needs them. When headline is in decks often the attribution is given in the second deck. It is a bad practice. A headline with opinion and without quotes cannot be made acceptable by putting an attribution in the second deck. Attributions must be contained in the same deck as assertions, otherwise the statement in the first deck seems to have the authority of the newspaper for it.

But there should be no quotes when the opinion is obviously of the paper or the critic or columnist. It is unnecessary and may mean that the critic or columnist has relayed gossip. Another word of caution is that the people in the news, particularly in crime stories should not be identified by race, colour, religion or nationality unless such identifications are pertinent in the news context. It is wrong to indulge in puns when the subject is death, injury or religion. Funny headlines should not be given for serious events. The sub-editor should always check whether the meaning of the headline is the same as the content of the story. Normally it is the duty of the chief-sub to check the work of subs as far as copy editing and headlining is concerned. He must also keep all

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these considerations in the mind, for he is, again a person on whom the headline and the copy is pretested for clarity of language and meaning.

Strong Verbs

There should always be a verb in the headline. News is activity and verbs bring activity and life to headline. In a normal headline there should be no room for adjectives. Its colour and spice must come from a rich verb. One should avoid using parts of weak verb 'to be' or 'to have' as the main verb in headline. The verbs 'to be' or 'to have' are not needed even as auxiliaries. For example "Sobhraj arrested" is better than "sobhraj is arrested". There are occasions when the verb 'to be' should be omitted even though this seems to leave the headline without a verb. This verb is better when implied. Its physical presence in the headline makes it weak.

Passive voice has been major culprint in headline writing. A verb should be used in active voice as far as possible. At least before using the passive voice the sub-editor should himself try the active voice and should explain to himself the reason for not using active voice. Passive voice normally breeds extra words and burdens a headline. Usually, rejecting a passive voice construction can lead to a more vivid headline. However, care should be taken to see that the main news point is as close to the beginning of headline as possible.

The headlines have been using the present tense to describe events that have already happened. The arguments in support of this phenomenon is that the present tense is active, it puts the reader in the middle of the action and gives him a feeling of participation. The event described in present tense in the headline may be past, but it is recent past and the reader is learning about it now. He also understands the convention and will imply that in the present tense his morning newspaper's headline is giving the news of yesterday. 'Yesterday' is almost never justified in a morning newspaper headline because in that case almost all items could have yesterday in the headline. The reader takes for granted that it was yesterday unless it is otherwise specified.

There is an added advantage in using present tense. It is invariable shorter. It gives the feel of recency to the news below the headline.

Subject is an essential part of a sentence like verb and headline is really a truncated but still meaningful sentence that the reader understands. It should be in the headline either as such or as understood. It may be possible to write a headline without a subject in many circumstances but one should remember a headline with a subject tells more about the story than one without it.

The rule regarding the use of subject in a headline is to give the name if it is well known or the title if he is not well known. One must headline a name in case of obituary even if a person is not so well known.

The weakest form of subject in a headline is 'he' or 'she'. It is not an identification. But it will be at times good to use 'he' or 'she' headline on a human interest story with a picture of the subject.

'Man' or 'woman' are weak identifications of subject but at times they are unevitable. Wife, husband, father, mother's are better because they narrow the field. But they should not be taken as another name for man or woman. 'Husband banned at club' will suggest that he cannot go while wife is allowed, thus it is better to be more specific about the

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subject but it should be ensured that there is no distortion. Do not say "child" in headline if the child is not yet two. Better use 'baby' or say boy or girl and give age.

Headlines should be as specific as possible not only in identification of the subject but also in other matters as well. One should be specific about the main newsprint and a headline should tell as much as possible, it does not however mean that 'where' of the story should always be included. One should test by examining the headline whether the addition of a place name adds significance. It is sufficient to say 'Barnala condemned terrorism at a Chandigarh press conference'. Further place name comes the first thing after the headline as a part of dateline. But in stories where place is important it must be there in a headline. For example, 'Earthquake rocks Simla'.

The language of headline should be positive. Some stories must be negative but the headline writer should avoid using 'no' or 'not' and try to express the same thing in different words. Short and simple words should be used for longer ones. For example, talks can be used for 'negotiations' and 'goods' for 'commodities'.

Headline should express a single thought to ensure clarity, it is difficult to communicate, a single idea in limited space; if more than one idea is involved it becomes almost impossible. Therefore the most important idea or thought or event should be identified to be put in headline. The deskman has to decide what the news really is and then he should express it with verbs and nouns using positive, simple and short words. This is the rule. If the circumstances need the rule can be broken but the sub-editor should know that he is breaking a rule and should be careful about clarity and content of the headline.

Typography

The history of typography has shown that the type which is easy to read is better than any fancy type and the Italian humanist lettering now called Roman ousted Caxton's Germamic Gothic in England and everywhere else because people found it easier to read.

Types bear many eighteenth century names of pioneers who cut type. William Caslon of London cut his famous type in 1720. John Baskerville of Birmingham and Giambattista Bodoni who made his fame from 1786 in the printing office of the Duke of Parma. But these types were originally designed as small-sized types for books. When the type manufacturers had to meet the demand for display faces for 'posters, shops, advertisement and newspapers', they produced strengthened versions of the book faces and later wholly new designs of their own.

Though there is today a vast range of display type, a newspaper must select from a limited range. Speed of production requires that headline type in general use in the newspaper shall come as metal from a key boarded machines of linotype and intertype or the semi-mechanized Ludlow system, or as film set characters from these and other manufacturers. An attractive hand set type from a founder can only be used for larger sizes at wide measure when hand-setting will be as fast as machine because typesetter will be setting just a few characters.

In hot-metal process the Ludlow system of slug casting from hand-set matrices is most popular for headlines as the key board machines do not set above 36 pt in upper and lower case.

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There is no need to leave extra-white between letters and words, it normally spoils the visual impact of the headline. Spacing in the headline should always be judged visually. If it looks wrong it is wrong without any doubt.

Use of underscoring, bucket, hood or curtain and box should be avoided in headline particularly when it is spread over single or double column. It indicates failure to choose right type size and only therefore one needs column rules to separate this headline from the rest.

While using reverse block one should always choose an open bold face without fine serifs. Open sans or a slab serif is ideal.

Punctuations

Full point is not used in headlines. The last word is the end of a thought and therefore no need to put full stop. When two thoughts are joined together in a deck (though one should avoid this) they should be separated by colon. The use of semi-colon should be avoided for simplicity and typographic neatness for easy reading. Exclamation and question marks should be rarely used. Comma should be used to separate clauses and sometimes used to indicate the omission of 'and'. While using comma care should be taken to ensure right meaning. Quotation marks are used to indicate external authority for a statement and also to indicate doubt about an assertion.

New Technology of Type Setting

For many years the only kind of type setting was that done by hand and therefore the production of newspapers was necessarily slow. The invention and adoption of line-casting typesetting machines 'linotypes' enabled publishers to greatly speed up the production of newspapers. The Linotype continued to be the most "widely used technique of setting type until about 1966 when a number of typesetting inventions began to be accepted and adopted by many newspapers throughout the world. The type is now set photographically and with the aid of computers and some related inventions revolutionized the speed of newspaper production. The video display terminal (VDT) allows the reporter to not only type his original story and have the words show upon a video display screen but he can also correct and edit that story without touching a piece of paper and operate the phototypesetter on a push of button.

The optical character reader (OCR) enables the reporter to type his story on a special electric typewriter, edit it on the same machine and then feed his written story to the OCR to 'read' the words on the paper and operate the phototypesetter subsequently.

Hand-set and machine-set type were best adopted to letter-press printing which consists of printing from raised letters, directly on paper. Phototypesetting is better with offset printing method in which after a printing plate is coated with ink and water it first prints on a rubber sheet (called a blanket) and then from the blanket onto paper.

Photoprints, when used with offset, are pasted directly on a page format along with screened pictures. Then the entire page is photographed as a single entity, converted into a negative and finally into a printing plate.

The basic phototype setting technique consists of placing a film negative of each letter in a sentence in front of a light source and then shining light through the negative onto light-sensitive photographic paper. The result is a picture of letters assembled into

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lines. Once enough lines have been set photographically they can be pasted on to a page form photographed and converted into a printing plate.

The first generation of phototypesetters were really a modification of hot typesetting machines where each letter of the alphabet was first made in the form of a mold (called a mat). Hot lead was poured into the molds thereby producing a line of metal type. These mat were modified by replacing the molds with a film negative of each letter. After the first line was set, the photographic paper would be advanced ready to receive a new line of letters. Thus, the first generation phototypesetters were really photomechanical in nature and therefore, relatively slow. The fastest could set twenty lines a minute depending upon the versatility of the operator.

The second generation of phototypesetters could set type faster and the method of photographing the letters was different. At least four different modes of negatives were developed by various competitors. All the letters of the alphabet, numbers and punctuation marks were prepared on a single film negative surface such as a disc, a drum, a film strip or a rectangular grid. It was possible to move these letters more quickly than older machines. This generation increased the speed of setting to about 150 lines a minute.

The third generation phototypesetting machine are almost totally electronic. They use a cathode ray tube (CRT) as a scanning device and throw light through a lens and then through each of the letters in a sentence on the negative surface. A photoelectric cell behind the negative picks up the light and delivers it to another cathode ray tube which eventually prints the letters originally scanned on photographic paper. This third generation typesetter can set upto 500 lines a minute.

The fourth generation typesetter has also emerged. The distinguished feature of this typesetter is that it uses laser beam in the setting process and has no photographic negative to shine light through. Instead a laser beam generates letters from a memory control electronically through a series of strokes and build letters somewhat like that of CRT machine but without a master negative. Fonts of type are stored in the memory unit of this machine and can be called forth by pressing a button. This machine can set 1000 lines per minute. It is also possible to generate line art and halftones in the laser typesetting. This will enable the user to make up all of the elements of a page on a video display tube. When the page is made up, it may be printed on photographic paper ready for conversion to an offset printing plate.

Most photosetters installed in newspaper plants are operated in conjunction with either a VDT or an OCR in addition to a computer. Assembly of these various operating machines wired to each other is called a "system".

In this system the reporter types copy on VDT key board. He then corrects and edits it. When he is satisfied he sends the story to computer for storage. Other stories are also in storage. Sub-editor or chief sub can retrieve it from the storage for checking and can do editing using the VDT. He can also write headlines, specifying the kind of type, size and width and returns the story to computer for storage, if he feels he should edit it fully or rewrite it he can have it printed on paper at 360 lines a minute speed. Then he can edit it on paper and later on VDT and return it to computer for storage.

When the news editor is reading to dummy page, he can ask computer to print all sluglines on VDT and decide what stories he wants. After this decision he calls up each

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story on VDT, determines its length and begins to dummy the page. After this he presses a button and sends body copy and headlines to be set on a phototypesetter which delivers a photoprint. Story now goes to the printer for paste up.

Photoediting

Good pictures speak for themselves. While making selection of news pictures the prime consideration should be context in which the picture is being used. The picture should have information related to the story with which it is to be used.

A good news photograph should reflect the feelings and responses of the people photographed. Even routine events yield good photographs if the people are caught by the camera in action and their feelings and emotions are expressed on the faces. Animation is one of the prime quality of a good news photograph.

Photograph should reflect the mood of the moment. Even selecting from file pictures care should be taken to select a photograph which depicts the right mood. When a person is sacked a picture depicting him in a happy mood will be a misfit.

Like words pictures also have meaning. There are occasions when symbolism could be effective to impact meaning. Sometimes comparison provides meaning to pictures.

Looking at certain photographs one is surprised what little eyes can see when the event is taking place. Action photographs particularly come in this category. In sports events and cultural events action photographs depicting the climax of a movement if captured by camera becomes an exciting picture.

A photographer must reach on a scheduled event a few minutes before the time and look for key moment while shooting. Camera is very much similar to the notebook of a trained reporter. It should catch the key moments of the event that are most relevant to the news event. News photographer should have news sense and it should be sharpened by selection of his most newly pictures by the photo-editor.

Only a photographer with a keen news sense will be able to catch decisive moments of history with his camera. In every event there is sequence of action of which only a few moments are at the climax and only one of them is really decisive. Nearer the photograph is to that moment the better news photograph it is.

The photograph once selected has to be edited for size, shape and story content. The basic determining factor is the story content because it determines the size and shape of the photograph or whether the photograph should be used at all.

It is debated whether a photograph should be cropped. Many photographers of international repute argue that a good photograph should never undergo cropping. But it may be true of only excellent news photographs capturing decisive moments. Most of the photographs can be improved by cropping. While cropping the emphasis should be on the story and what is in the picture. One may remove irrelevant portion of a picture and emphasis could be added to the relevant portion of the picture. Shape of picture is also decided by the story content.

While determining the size of a picture emphasis should be on legibility and impact. It is pointless to give a photograph if it is printed so small that the relevant detail is lost. Legibility determines the minimum size of the picture and maximum has to determined by the availability of space, competition from other news pictures or stories. It should also be seen whether giving a bigger size justifies the expense of space by increase in the

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impact. Space should be used with discrimination to ensure that the photograph which really needs it should get it.

Cropping is a creative job. Looking at the above factors one has to identify the key image in the photograph and enlarge it to give maximum information or impact. The words with the picture should match. The reader must be told what, where, when and why of the photograph. If explanation improves the understanding the key factor it should be given.

Design and Layout

It is essential to realize that newspaper design is part of journalism. It is not decoration but communication. Newspaper communicates news and ideas and design is an integral part of the process.

A sub-editor begins with a blank sheet of newsprint and wants to communicate several ideas and the day's news. It is the function of newspaper design to present that mosaic in an organized and comprehensive way by using text type, display type, photograph, line work, white space and a sequence of pages in the most fitting combination.

Newspaper design has to care for the audience too. Researchers find out the readership habits and give it due consideration. For example, the broadsheet format of a serious newspaper will not suit a metropolitan evening daily which is produced for commuters on crowded trains or buses. Ideal format for such a newspaper will be tabaloid for ease in handling. Front and back page of such a newspaper should have the widest possible range of appeal.

There are other considerations of utility. A family newspaper should not publish women's column on sports page or on the other side of sports page. Magazine sections are separate from news sections of the newspaper. Such elementary consideration form the framework of newspaper design.

There is an important role in newspapers for artists and designers but they must be closely involved with journalists and journalism. They must share the idea of communication and the audience. A designer should not think that a day's news can fit in his preconceived patterns. The design cannot be left to the artist alone. If he produces something which is more useful in communication of an idea it should be used. Any refinement which interferes with function should not be allowed. There should be a balance between form and function where function is the priority. There is need for continuous dialogue between journalist, designer and the researcher to achieve a better balance between the form and function of newspaper design.

Organizing the Content

Editorial content can be divided into two groups: (*i*) *Unpredictable*: Spot news in words and pictures which can be divided into local, national, foreign, and so on. (*ii*) *Predictable*: Stock-market prices, weather forecast, TV and radio programmes, film, art criticism, letters to editor, editorial, crossword puzzles, bridge column, etc.

Predictable content should be in predictable positions. Television and radio programmes, share prices, weather, etc., should be anchored in the same place day after day. When the unpredictable news is organized in departments foreign, sport, business,

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etc. these should appear in approximately the same position in the newspaper every day. The space will vary according to the news and the size of the paper but the page should not be changed from day to day. Page sequence should be logical and consideration of reader habits should determine it. For example, right hand side pages particularly at the beginning of the newspaper get more reader attention so they should have material in which maximum readership is interested.

The Front Page

It is the most important page of a newspaper. It induces the reader to pick up the paper and read it. It establishes the identity and character of the paper and also introduces, freshness by its display and content. According to function visualized for the front page it could be.

Signal and Text Front Page

It is typical modern front page where a selection of the most important news items is signaled by headlining and positioning on a clear scale of priorities and supported with text. Less important items go to inside pages. Most broadsheet newspaper follow this style with exceptions like Punjab Kesari, Jagbani, Akali Patrika. Efforts should be made to give the full text of an item on the front page. If the text does turn to another page it may be because of more items that deserve the signal treatment on front page.

Poster Front Page

It contains all the important news items on front page, just one or two paragraphs of each indicating the page on which details appear. Even as late as 1965 designers recommended this type for The Times, London. However, it was not accepted.

Many newspapers use variations and combinations of the two styles. Part of front page of signal and text front page can be used everyday to encapsulate the main news (and features) presented inside. The Times of India used this combination type front page.

Feature Front Page

Punjab Kesari, Jagbani and Akali Patrika give features on front page. Front page has normally nothing to do with news in these newspapers. This kind of front page has established in Punjab and it was regarded that change in this style may lead to fall in circulation. However, Ajit has changed from feature front page to signal-and-text front page and the circulation actually did not go down but increased.

Page Layout

Make-up or layout of the page is determined by the format of the page, the number of columns in which the page is divided.

Eight columns of 11 or 11½ picas each is the standard for broadsheets partly dictated by advertising standards of 11 picas. Layouts can vary in this format and number of display positions are available if the nature of newspaper is serious.

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However, there are nine or ten column papers. This format provides excess of display portion. It is difficult to manage typography and make such a page attractive. Readability of such papers is poor.

There is a 7½ column format also. The standard 11 pica measure is retained for six columns and the seventh column is equal to 1½ column and the remaining half column is distributed as white space in the gutters. Many papers use this format which is attractive and convenient and also provides variety.

Six-column is regarded 'optimum format' because it takes optimum text line for easy reading (about 15 picas). However, the display positions are less than the eight-column pages. In this format long stories can be handled with extra ease.

Five column format is also used by some papers. Some papers use this 14.6 picas grid for editorials or long analytical articles requiring long text.

For tabloids five and four column layouts are convenient and widely used. However, this format may vary from page to page and even on the same page. The varying format is most justified when it signals a distinct change of content. For example, editorial comment from general news content.

The column grid is part of basic format of the paper and is more or less a fixed element of newspaper design. Layout or make up occurs in this format.

Layout means arrangement of headlines, text, artwork and white space on a page or pages.

Layout could be static or dynamic. If one can predict the layout of tomorrow's page today because it has been similar with minor variations day after day the layout is called static. In such layout one can predict that the first lead story will be on say left hand side. There will be pictures and then there will be the second lead. There will be a third major story below the picture. The Times of India and Statesman provide good examples of such layout.

But layout is dynamic when no body can predict what it will be the lead may be on left or right and if there is a striking picture headlines will be submerged to make room for it. Here designer is attempting to respond dynamically to the news. The Telegraph and Jansatta are good examples of such layout.

Layout, whether static or dynamic, could be modular or irregular. Modular layout breaks the page into series of rectangles-headline and related text form a four-sided rectangular unit.

Irregular layout breaks the page into series of interlocking shapes. Most or all headlines themselves are irregular in shape and most or all headline-text units on a page form irregular shapes.

Vertical vs. Horizontal Layout

Vertical layout gives the simplest page organization. Headlines are set in the width of basic single-column grid and the text runs single column. This oldest layout style has limited range of news value expression. Though it is visually depressing, maximum number of stories can be given above the fold.

When headlines side by side are the same size and style the result is called 'tombstoning'. This is a major problem of vertical layout, it can be overcome with alteration of colour along horizontal line. Colour here means blocks, grays and white and

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with modern display type adjacent heads can be varied to express different news values or tone. The headings can be set left in the white to avoid clash of headlines.

Another way is to vary the width of the headline grid. For example, a two column head is used to express more important news. The width of text setting can also vary to avoid monotony of tombstoning.

Horizontal Layout

This is another simple layout but with more capacity for emphasis. It is modular with text squared up under multi-columns heads to create a horizontal unit. Page is then made up of a series of these units lying flat on each other.

In this layout a long story seems shorter. Complete stories can be read with page-folded at the natural midpage fold and without the reader having to shuffle the paper up and down, headlines are separated from each other by text and thus each headline retains its emphasis. In horizontal layout full use of the width of the page is possible for display. However, there are only a few stories above the midfold which can be seen at retail outlets.

Quadrant Layout

It envisages the page as four separate sections divided by a line at the fold and a line down the middle of the page. Each unit has a strong display item consisting of either multi-column headlines and picture or panel. This formula reminds that there is more to a page than its top half. But this formula if followed with geometric rigidity may lead to display of news item disproportionate to news value.

Diagonal Layout

Here the designer places headlines along with two imaginary diagonal lines, which divide the page and cross each other. It reminds that headlines can be distributed anywhere on the paper. But it is difficult to coordinate display with the news values.

France Layout

The columns one and eight on an eight-column paper should be solid text so that beneath the paper's title and eight-column banner heads frame and the content of the page. It is more a gimmick than a formula for layout. After all, newspaper page is not a picture to be framed and put on the wall.

Brace Layout

In brace layout headlines are arranged in steps so that the one higher in the page is supported by another running parallel. In such a layout the headlines compete for attention with each other and lose emphasis. It also forces text away from the headlines. Headlines can actually stand on their own. They do not need each other's support as is provided in this type of layout.

Circus Layout

In circus layout emphasis is on variety contrasts and movement but not on order or news value. There are many points of attraction, not necessarily related to news values. The

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reader is to be distracted and entertained. The masthead of the paper may appear in any position above the fold.

Symmetrical Layout

This layout attempts to produce an equal balance of eight around an axis, classically the optical centre of the page. Each side of the optical centre should be a mirror image of the other. Optical centre, the pivotal point, is a point one-third of the distance from the top where the horizontal forces are in equilibrium with the vertical forces and is the point of perfect balance.

Symmetrical layout need not be static. The essence of axial symmetry is balance at the centre and this can be achieved in dynamic layout.

Symmetrical layout has a powerful appeal for serious newspapers as it appears to organize the heterogeneous content rationally and satisfies the human mind's natural demand for balance. It is of little use to the newspapers that thrive on excitement. Even in serious newspapers the symmetrical balance threatens display in relation to news values. It is also difficult to produce a perfectly symmetrical page, particularly a newspaper. Further, perfect balance may be boring also.

Asymmetrical Layout

This layout is dynamic and excludes any axial symmetry, any predetermined point of balance. Here 'artistic balance' or 'informal balance' is achieved by a balance of unequal forces at unequal distances from the centre.

Asymmetrical layouts have a balance which is subtle. It enables the page to satisfy our natural desire for order, organization and balance while providing emphasis and movement. Balance is there but it is not a mechanical balance and it does not force the news to conform to set pattern. This assists functional relationship of content and display.

The newspaper design and layout must be functional. There should be organization and rational coordination of heterogeneous material but the news values should get priority in deciding the display. It should give emphasis to the most important news to attract the reader. There should be order, but the prime importance should be given to news values.

REPORTING ON POLLS: A CASE STUDY

The age of the computer has created more problems for American journalism than it has solved. Probably the most controversial is the almost habitual use of the public opinion poll and the projection of its results through the computer. With each succeeding national campaign its political importance and its prestige have increased despite its admitted errors and other limitations. And on many an election night, in the most dazzling feat of all, pollsters have announced the outcome of elections on the basis of less than one per cent of the vote as projected through computers.

The whole effort in the past has been to surround the pollster with the aura of a Sir Galahad seeking the Holy Grail when he is, in reality, a fallible human being working with sensitive instruments to try to plumb the depths of the human mind. It has been argued in his behalf that computers do not lie; however, it is also true, as Samuel Lubell

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has frequently pointed out that the information to be analyzed is fed into computers by human beings who are somewhat more subject to error.

The triumphs of the pollsters have been exaggerated almost as much as their errors. Some of the more enthusiastic supporters of current methods of public opinion sampling have been heard discussing in hushed tones the possibility that American citizens soon will be helpless before some Big Brother who will manipulate 200 million people with consummate ease. For them, 1984 is as real as LSD—and as fascinating. They brush aside the somewhat less than brilliant results achieved by such manipulators as Mussolini and Hitler, arguing that these dictators were mere amateurs.

Such exaggerated notions have hurt the pollster far more than they have helped him. The fact is that his empirical art has developed rapidly in a quarter-century in the United States and is today a useful and necessary part of American journalism, as long as it is applied with some knowledge of its limitations. Neither politics nor economics nor the social revolution that is sweeping the nation can properly be assessed without a decent sampling of public opinion at regular intervals. Moreover, the modern entrepreneur who does not analyze his potential audience before starting a new publication or television station, or substantially changing an existing one, is bereft of his senses. The sampling of public opinion has won public recognition. It cannot from now on be easily disregarded as a force in American life.

That does not mean its bad results, bad habits, or bad manners, where they are in evidence, must be executed or even tolerated. Nobody in journalism is exempt from criticism, as the pollsters have discovered over the years. Consequently, they have no more right to publicize their triumphs in runaway elections as marvels of science than they have to excuse their failures by blaming editors for drawing false conclusions from their statistics. The best ones do not. They invariably point out that it is generally the better part of wisdom not to use a random public opinion poll as the basis for a firm forecast of the outcome of an election.

Understanding the Pollster as Oracle

The fascination of President Lyndon Baines Johnson with both polls and pollsters has been a major factor in their public acceptance. Regardless of the uses to which he put the findings, tirelessly quoting the ones that pleased him and rejecting the rest, the President focused popular attention on the polls because of the power of his high office. When he engaged his own private poll-taker, the quiet and serious-minded Oliver Quayle of Bronxville, N.Y., he created a White House precedent. The President's poll-taker, like the President's press secretary, was bound to become a figure of consequence because what he did had national repercusions.

Quayle, who had predicted the outcome of the 1964 election with remarkable accuracy on a state-by-state basis, conceived it to be his duty to "tell the President how he is communicating with the people". He and his organization continually surveyed the nation on various topics, reporting to the President every week or ten days. Mostly, he used housewife-interviewers as an inexpensive source of part time labour and equipped them with questionnaires on cards. For the tabulation and analysis of results, he trusted no one except himself and a few close associates.

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Quayle's services to the President had several notable effects. When the oil storage depots at Hanoi and Haiphong were bombed in 1966, dismaying the doves in Congress and in the press, the White House attempted to offset criticism with a Quayle poll that registered 85 per cent approval of the raid by the American public. He thus ably reinforced the President's faith in the Vietnam War escalation policy of that particular time. At another period, Quayle's polls in advance of the 1966 Congressional elections flashed a warning signal that helped send the President into action—although it did not seem to change the outcome in many cases where Democrats were in trouble. In any event, Quayle's recommendations generally received the most careful consideration at the White House during the time when he was in high favour. He talked a rough, pungent language that most politicians understood.

It is amply clear that such influential pollsters as Quayle have a multiple effect on public opinion in addition to sampling it, just as a reporter sometimes affects the news merely by the process of covering it. The pollster's political clients often force him into the role of a soothsayer who professes to interpret the public will. (The astrologers of New Delhi who have been consulted by some of the elite in the various Indian governments of the 1960s often exercise a similar authority, although the outside world does not take them as seriously.) When the pollster's findings are made public, they are amplified through the news media and reflected back on their supposed source with results that are difficult to determine. It would be a brave pollster who would undertake to find out how much the public is influenced by reports of what it is supposed to be thinking. Records of such an exercise are not prominently displayed in the voluminous literature of poll-taking, if indeed, they exist at all. Finally, neither pollsters nor journalists nor those who practice both callings profess to know how much a poll's predictions of victory for a particular candidate influence his chances in a close race. Some, like James Aloysius Farley, have always argued that there is a "bandwagon vote" that will automatically go to a likely victor. But such likely victors as Thomas E. Dewey, beaten in 1948 by President Harry S. Truman, have always found it hard to believe.

Most poll-takers have few illusions about the public with which they maintain such close contact. They know quite well that most people are eager to give their opinions on almost any subject, whether they know anything about it or not. It is, in fact, one of the disagreeable parts of poll-taking that the field workers never know when, merely by asking questions, they encourage the expression of opinions by people who had not previously held them. Thus, the formation of an instant public opinion because of a pollster's activity is not an inconsiderable hazard of his work.

Almost all pollsters will concede privately that, in most surveys of public attitudes, about 20 to 25 per cent of the responses are based on appalling ignorance. Such findings as *The New York Times's* celebrated revelation that 25 per cent of those polled did not know Berlin was behind the Iron Curtain come as a shock to the public at large, but not often to the pollster. One of them has an inflattering name for such respondents—"slobs". It is, perhaps, one of the reasons for the "adjustment" of raw polling statistics in many political campaigns; the "slob" vote, improperly projected, could create difficulties.

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Explaining the Limitations of Poll-Taking

On the whole, both clients and public have come to expect far too much of the poll-takers. The findings are often not as clear-cut as press releases make them appear. An amateur pollster, Representative Charles A. Mosher, an Ohio Republican, received nearly 5,000 replies in 1966 to a questionnaire sent to his own district, in which 54.4 per cent of the respondents agreed it was a mistake for the United States to be in the Vietnam War but 47.8 per cent called anyway for an expanded war to defeat Hanoi. On the basis of this split image, Mosher concluded: "Our military course is now set.... The American people will not accept any result there which may be labelled 'defeat'. Commenting on another poll in 1967 which showed 76 per cent of Americans supported the Vietnam War but only a bare plurality approved of the way President Johnson was handling it, *Newsweek* observed in despair: "For sheer complexity, the country's present political mood has no parallel. Nothing follows logic, or even common sense". Most pollsters agreed the problem would become worse and they were, of course, right.

Louis Harris, who like Quayle established his reputation with Elmo Roper Associates, was quick to concede that polls—even in the age of the computer—could run into serious trouble. In President Johnson's landslide victory over Senator Barry Goldwater in 1964, Harris and other pollsters found that they still could not accurately estimate the percentage of voters who would go to the polls—a crucial statistic in any election. "We are still plagued in polls by turnout," he said. "We did not estimate the turnout correctly in the South... We did not catch the falloff in the Republican turnout in the Northeast". In his own defense, he again raised the familiar plaint that polling is useful in establishing issued but that the press is to blame for publishing "how the election is going to come out before the fact".

Yet, Harris is the proud author of the useful Vote Profile Analysis of the Columbia Broadcasting System, which attempts to project an election result on the basis of a small percentage of votes counted on election night. Here, he does not protest that the press twists the results but argues: "We are in the computer age and we must use polls along with computers in our projections. But these projections really must be accurate in terms of having the courage to say we won't call the election, as well as saying we will call the election," The pollsters, in short, have become infected with the political spirit and would like to have things both ways.

The story of Vote Profile Analysis, one of the systems popularized by television and quickly picked up by some of the leading newspapers in the land, is typical both of the successes and the risks that are inevitable in the age of the computer. In the 1964 Presidential election, VPA did extremely well. But in some less important elections thereafter, it showed that it was fallible. For example, in a New York City primary election on September 14, 1965, VPA made an early forecast of victory which the opposition candidate and his managers refused to accept despite much talk by television reporters about bowing to the dictates of "science". The opposition candidate, as it turned out, was right and VPA was wrong, causing the Columbia Journalism Review to comment caustically: "Television news should remind itself that it covers elections; it does not sponsor them".

One of the greatest feats of any poll-taker, as it turns out, antedated VPA and other devices of a similar nature. This was Harris's accurate and keenly analytical polling

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service for John F. Kennedy throughout the Presidential campaign of 1960. His work was credited with influencing to a large degree the successful strategy of the Kennedy campaign staff. It was, for example, a Harris poll that led Kennedy to stake his primary campaign on the outcome of the voting in West Virginia's Presidential primary election, which proved to be decisive. Harris, too, developed the information on which Kennedy based his position on several major issues during his televized debates with Richard M. Nixon. As a result, after his election, President Kennedy became a polling enthusiast. When Quayle thereafter became President Johnson's poll-taker, what had been regarded as an esoteric art became a political necessity.

Some of the most intelligent criticism of poll-taking, in all its aspects, comes not from the intellectuals in the universities or the working press but from within the ranks of the pollsters themselves. Samuel Lubell, the rugged individualist among poll-takers of national repute, has noted the changes in the work which he has conducted with considerable success from 1952 on and seems not to care for the new direction of public opinion sampling. "The competition between the parties and the reporting of this competition has changed," he wrote. "The focus has tended to be less and less on issues and more and more on what is often termed 'image-making'. Because I oppose using the study of public opinion as a means of manipulating voters, I do not like this trend. Nevertheless, we should not underestimate its force".

The uses of public opinion polls during a campaign are of even greater concern to a considerable proportion of their clientele—the editors who use them. In a post-mortem on the 1964 Presidential election, 66 per cent of the editors who responded to a questionnaire said they firmly believed that polls influence elections, although they were not certain exactly how this was done. In analyzing the results of the questionnaire, Don Carter,' chairman of the Campaign and Election Committee of the Associated Press Managing Editors, reported, "We have editors who argue that in close elections, opinion polls stimulate interest, but in landslides they make voters apathetic. Another contends that polls, responsibly done, help clarify what the nation thinks is important at a given time. The real sleeper in all this is the effect of opinion polls on candidates themselves. What influence this information may have in leading one candidate to step up his campaign, or vary his tactics, is hard to measure. But we are convinced that the potential is there and the end results may be greater than we think".

Relationship between the Press and the Pollster

The stress on the potential of the movement to analyze public opinion is what has led the more venturesome editors to experiment with such systems as the CBS Vote Profile Analysis and the rival NBC Electronic Vote Analysis. If they have generally disappointed the electronic media by not placing primary dependence on this kind of forecasting, it is usually because they have a somewhat more sophisticated view today about the importance of being the first to proclaim a victory—or seeming victory—at the polls. In the era of newspaper primacy on election night, this kind of journalistic brinkmanship was widely practiced and the results were even more dismaying, sometimes, than those on television. Since they now can no longer be first with the news, it follows that responsible newspapers have reached the unspectacular but obvious conclusion that they must be sure to publish correct information and do it in depth that is impossible for the

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electronic media to duplicate. The press, on the whole, is therefore less worried about repeating the mistakes of 1916 and 1948, which are ancient history, than in picking up some of television's errors. Hence, the cautionary attitude toward vote projection systems.

There is somewhat less reserve about the press approach to the use of readership studies conducted by public opinion analysts, although even here no pell-mell rush has developed. This was generally due to the expense involved rather than lack of faith or lack of interest in the results. However, there are intensely suspicious editors who find it impossible to trust a pollster even when he is being highly paid for his work and has a national reputation to protect. One such editor assigned reporters to follow the poll-taker's staff and conduct identical depth interviews to check on the information that was being gathered.

William P. Steven, who had used readership surveys extensively during his successful regimes as editor of the Minneapolis Star-Tribune and later the Houston Chronicle, frequently pleaded with his associates to do more with readership surveys. "An editor who operates without them," he said, "is like a butcher who operates without scales. Having reliable information as to what your readers prefer among the things you offer should neither hurt your pride nor divert your purpose". But a more typical attitude was expressed by Frank Eyerly, managing editor of the *Des Moines Register-Tribune*. "Surveys can be a useful tool", he conceded, but added quickly, "But they can also be an impediment. If a survey suggests that only 20 per cent of your readers use part of your content, are you going to cut that portion to ribbons so that you can use more space elsewhere?....If one comic shows 75 per cent readership and another shows 50 per cent readership, are you going to kill the second comic and go on a hunt for something that hopefully will register 75 per cent readership?" And the ever careful Michael J. Ogden, executive editor of the *Providence Journal-Bulletin*, concluded. "We have done everything there is to do with surveys except, possibly, make extensive use of the results".

Here and there, individual publishers have shown that they are ahead of the rank and file in the use of public opinion studies, whether for good or fill. It was, after all, a survey of the actual and potential readership of the *New York Herald Tribune* that finally led to the decision to suspend publication. The finding was that there would be heavy—and probably insupportable—losses in both circulation and advertising if the paper resumed publication once the strike against the parent newspaper ended. In effect, that decision by the publishers foreshadowed the demise of the *New York World Journal Tribune*, the successor organization. Under less dramatic and more favourable circumstances, surveys were also used in preparing for the establishment of at least two new newspapers, the *Suffolk Sun* in eastern Long Island and *Today* in Cocoa, Fla., plus any number of radio and television stations.

Such developments, naturally, have added to the credibility of the public opinion survey among journalists when it is conducted by experienced and responsible organizations. The electronic media, as always, continue to be the principal patrons of the poll-takers, although most of the news and picture magazines and several of the more progressive newspaper groups are becoming increasingly active in the field. The chief holdouts continue to be the tradition-bound newspaper publishers, basically because

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only a few of them have significant competition at the local level and they can continue to put out the kind of publication they think their publics want. But with the passage of time, their numbers are dwindling.

No matter how much progress he makes, however, the pollster is never going to overcome completely the inherent skepticism that is attached to any effort to gauge public sentiment in the mass. As Samuel Lubell once observed in a cynical mood, "I believe that no one paying for a poll with release it except in a way that will give him some advantage". He referred to politicians and others dependent on public favour who make it a practice to hire pollsters to conduct studies for them, after which they issue the good ones and sit on the bad ones. It is a form of news management, in the main, and is no more disreputable than a lot of other news management practices at high government levels. Moreover, the same philosophy may be applied to many a publication in the heat of an election campaign; in numerous cases, by remarkable coincidence, polls favouring a paper's candidate are featured on Page 1 and adverse polls either are glossed over or lost entirely in the editorial shuffle. Only papers of stature regularly publish polling reports showing that their candidates are trailing and even permit their political writers to predict, the day before election, that their candidates are likely to lose". Less altruistic publications, with perfect propriety, defer conceding victory to the opposition until after the votes are counted. While such tactics invariably lead to charges that unfavourable polls are being suppressed, there is no known method in an American election of preventing a candidate from proclaiming far and wide that he has knowledge of an opposition poll in which he is leading.

It is in the universities, surprisingly enough, that the reputable poll-takers are encountering a somewhat greater threat to their credibility. This is one of the penalties of their success, for today the nation is being deluged by academic questionnaires on every conceivable subject—and many of them are amateurish in both concept and execution. But it is the fashion. Faculty and students seem to feel themselves under compulsion to present documentation for beliefs and attitudes that would have been advanced in other years on the basis of logic and reason. Since these qualities are currently in short supply in the United States, the computer and the slide rule have been seized upon as a substitute for thought. The survey is "in". It is so prevalent that the American Psychological Association has concluded that the nation is suffering from "survey sickness".

Unhappily, there is little that the professional poll-takers can do to keep the amateurs from wholesale poaching on their territory. The news media, never in particular favour with intellectuals, are besieged with demands to submit to questionnaires. A thoughtful editor or publisher is asked to check a yes or no box on such questions as the following: "State whether.... big business competition is destroying personal journalism and making the existence of small but independent newspapers impossible". While many such effusions come from students who want editors to help them with everything from class assignments to doctoral dissertations, a few do make serious and responsible attempts to examine the state of American journalism. Yet, in view of the time that would be required to service the amateur pollsters, most editors and commentators simply give up. One of them wrote in explanation: "A number (of these questionnaires) do come from press agents operating under the guise of research agencies to discover 'the majority

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opinion of the American press' for purposes dimly stated.... Rare is the newspaper that is equipped with the staff to provide the answers".

Understanding the Credibility Factor

Finally, the credibility of the public opinion survey as an independent, scientific instrument is inevitably affected by the continual argument that wells up over television programme ratings. The slender shaft of newspaper criticism almost always touches the ratings as a weak point in the selection of programmes. Few outside television accept the argument that the system is not perfect, but is the best that can be devised to fit the circumstances. Even fewer would agree that the current method of ratings contributes to the elevation of television's standards, whatever may be said about its measurement of the money-making potential of a particular programme. Senator A.S. (Mike) Monroney of Oklahoma was not alone when he argued in the Senate against the "mumbo-jumbo cult of TV ratings" and charged: "The laws of the nation.... are reversed and negated, because the network presidents supinely bow to this fictitious god that tells America what it may hear and see".

Despite the restlessness over the workings of the rating system, there is scant likelihood that it will undergo major change unless a national scandal is uncovered in connection with its operation. The rating companies escaped the Senate investigation of the television quiz scandals that rocked the industry in 1958. Five years later, when a House subcommittee considered their work, very little of consequence emerged. The House group did question the reliability of the procedures, but added scant factual background to justify its doubts.

There is no apparent limit today to the growth of public opinion sampling because it has become an industry virtually without regulation. Responsible firms and rank impostors operate in the field with impunity. Advertisers, always, the most timid and conservative of all business groups, fear to do anything that will upset a system that has worked well enough for them in the past and is likely to fulfill their most pressing needs in the future. But the public interest will not be served by a continued "hands-off" attitude by government. Both the reputable practitioner and the public have much to gain by the application of the same scrutiny of polling that federal regulatory agencies give to most other forms of trade and communication in the nation.

The news media themselves have not been able to do the job thus far of closely examining the work of the poll-taker except in isolated instances. Whatever their objections, whatever their doubts, they have in effect accepted a practice which, with rare exceptions, they are unable to change. In a number of important instances, it is a fine question whether the news media do more to reflect public attitudes than to shape public opinion. Certainly, one of the unintended results of the growth of poll-taking is to disclose in unflattering detail the limitations of the news media as leaders of public opinion. Too often, the media are disclosed to be in the unenviable situation of a general who is not quite sure what his army will do when he gives the command to advance.

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3

Journalistic Writing in Media and Role of Reporters: An Analytical Viewpoint

JOURNALISTIC WRITING IN MEDIA: AN INTRODUCTION

Writing for newspapers is not so hard as many editors and teachers may try to tell you it is, nor is it so easy as it appears on the printed page. But journalistic writing is different, different really from any other kind of writing. Charles McDowell, longtime columnist for the *Richmond Times Dispatch* and a frequent lecturer on newspaper writing, contends this is because "newspapers have a thousand ways to make the telling of a simple story complicated". There are reasons for that, also, buried in habit and special needs. The needs, as well as the habits, are slowly fading. There was a time when newspapers provided the first news anybody got, and some traditionalist papers hold to the old forms and constraints required of that age fifty to sixty years ago.

Because we do not know whether you will be going to a newspaper that still insists on calling cars "motor cars" or to one that uses "twisted" in the sense of Being zonked on drugs, or are going to endeavour to prepare you for either. This particular chapter will address the traditional forms and discuss some of the constants. This chapter will take you over the edge into stylistic writing, with some tips, examples, and appropriate warnings.

The one thing we can assure you of is that writing is incredibly important at any newspaper. Gone are the days when big-city newspapers had "leg men" who merely collected facts and fed them to a "rewrite man" who wrote the stories with flair and, sometimes, exaggeration. Some newspapers still use rewrite people to help rework stories that others have written or have dictated by phone. Some newspapers also have a kind of writing-by-committee system for special projects, whereby several reporters collect information, which is then handed over to one or more writers on the team. But once the project is finished, those people who have done the leg work return to being writer-reporters again. At, today's newspapers, a reporter must also be a writer'. And it has been our experience that the better you write, the better you will do in this business. Increasingly, editors seek talented writers, grudgingly admitting that the public can, indeed, get its basic news from TV but not in the substantive, interpretive way good newspaper writers can present it. Before you dash off to the Pulitzer Committee with your treatize on urban potholes, let us start at the beginning, with the fundamentals.

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Knowing the Constants in Journalistic Writing

Journalistic writing is concise writing. Points are made quickly and briefly. William Faulkner, one of our most honoured novelists, would never have made it in the newspaper game. Editors would have yield at him for his two-page sentences. He would have been frustrated by editors' putting apostrophes and frequent periods into his marvelous visions. Ernest Hemingway, another honoured novelist, was also a journalist and wrote like one. His short, snappy paragraphs are in the most durable tradition of journalistic writing. He also shows how much style can be crammed into something simple.

The concise form was born of necessity newspapers must tell many stories on any given day, and there is only so much space. If you simply cannot restrain your gushes of prose, you might consider writing magazine articles or books. At newspapers, you will have to write succinctly. Editors will insist that you do. Saying a lot in a little space, unfortunately, is one of the hardest skills to learn in journalism. You will do it well only after much practice and some merciless editing. However, a few arbitrary, but generally accepted, rules can help force this habit of tight writing.

Keep paragraphs short. Usually any paragraph that runs more than five typewritten lines is too long. Three or four lines are preferred. Editors appropriately refer to newspaper paragraphs are graphs, since normally they are not true grammar textbook paragraphs but paragraph fragments. Rather than being a collection of sentences expressing a complete thought or theme, newspaper graphs often are one and two-sentence segments of the thought, which is completed after two or three graphs.

As in all things uniquely journalistic, there is a special reason for short paragraphs. They are primarily a newspaper layout tool designed to prevent the newspaper from looking too gray because of too many words jammed together. Editors also assume rightly perhaps, that reader's like to get their information in a hurry and do not want to wade through something that looks awesomely long.

Get to the point in a hurry. Traditionally, this has been done in the first two or three paragraphs, known collectively as the lead. Even in stylized stories, where you are setting some scene or telling an anecdote, the point should be established early on at least by the fifth or sixth paragraphs.

Use action words. Active verbs add energy and excitement to a story and get it moving in a hurry. A person who dashed through a crowd appears more interesting than one who was running down the street. In addition, the passive voice trends not only to slow down sentences but often makes them awkward.

Keep in mind that you are a selector of detail, not a recording secretary. From the mass of information available to you, you are expected to select the most significant and interesting details and present them in a way that will immediately grab the reader's attention and hold it. As you become more experienced as a reporter, you will find that there is much more to be discarded than to be saved. Saving the best and putting it into the proper order of significance is a measure of the newspaper writer's skill.

There is a time, certainly, for written windiness. Knowing when to expound and when to truncate comes with experience, practice, and heartless editing. At most larger newspapers, the good reporter is forced to develop two skill levels: one of speed, brevity, and patterned thinking; and another of imagination and perspective. Most frustrating to

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novices, certainly, is that they will be called on to exercise the former far more than the latter in the beginning.

In the newspaper business, you must learn to run with the breaking story before you can crawl through the analytical feature. As will see, there is much about journalism that is backwards. So let us start at the finish line.

The news story is what it is all about. You are in the news business, and you will be expected to write news stories. To know what a news story is, of course, it helps to know what news is. To be candid, news is pretty much whatever your editor decides it is. It may be a triple axe-murder-suicide or your publisher's favourite charity. As in most matters of uncertainty, definitions vary. One we like, picked up from a wise old journalism professor, is this: News is that which is timely, truthful, and of public interest. If any of these three elements is missing, chances are you do not have a situation worth presenting to your newspaper's readers. A lot of things are timely and truthful that are not at all interesting. (Your editor, of course, may be aware of some interest that you do not immediately see, such as your publisher's interest in seeing a story in the paper about the favourite charity.) Something that is timely and interesting of course, might not have a grain of truth to it, and to foist a lie upon the public is the cardinal sin of journalism.

Timeliness is the stock and trade of newspapers, and nowhere is that more pertinent than in the basic news story. The news story deals with the immediate; the facts of the moment, "what's happening". It is the story with adrenalin pumping. It demands the best of reporting (news gathering) skills. It demands that the writer be quick, accurate, and not overly sensitive about his or her art, for news stories can be dreadfully, painfully, insufferably dull in the hurried rendering. Only the very best of a vanishing breed of backward-thinking geniuses are able to make high drama of upside-down story-telling with any consistency under deadline pressure.

With deadline-panicked editors on his or her back, the journalist writing a news story often must fall back on an acquired bag of tricks in pursuit of abbreviations of description. A bank robber pointing a pistol in the face of a terrified teller becomes "the gunman", a person standing neck-deep in water (whose name you forget to ask) becomes "one flood victim" or "one stricken resident", a state representative babbling lunacies at a press conference seconds before your deadline becomes "the controversial legislator". A talented writer often can put an original make on a news story, even under those conditions, but with precious seconds ticking away and libel lawyers waiting in the wings, the veteran journalist is most inclined to handle a news story in ways that are tried and safe. For the panicked writer there is probably no better form to use than the inverted pyramid.

Knowing about Writing Backwards

The newspaper writer is an assembler of facts in that he or she puts together the parts of the story in an orderly fashion. However, in writing the traditional news story, the proper order actually is a kind of disassembling. We start with the bicycle and wind up with a leftover bolt. Traditional news-story writing might be considered upside-down writing. You give the punch line, then tell the joke. In academic circles, this has become known as the inverted pyramid. Although you may never hear the term used in a news room, editors will assume you know how to use the form. Some purists, in fact, will insist

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that you use the form regularly because it is something they know how to handle when they do not know how to handle other tricks of writing. What is meant by the inverted pyramid, such as a murder in a mystery story, and ending with the resolution, you tell the resolution in the beginning, then move steadily backwards to where the narrative normally would begin. The traditional inverted pyramid form for the news story has three key parts:

1. *The lead*: The lead is the first few paragraphs of any story. In the traditional form, the lead is supposed to tell everything earth-shattering that there is to know, as well as the most relevant details. A sufficient lead often can stand by itself as a short story, as do the leads from the Associated Press write stories that some newspapers compile into news briefs. (In some newsrooms, editors are prone to spell the world lede, a holdover from hot type days when lead was pronounced led and meant metal inserted on the plate in the composing room to stretch out a story that was too short.)
2. *The middle*: This includes paragraphs to support the lead, to add details that are significant but not essential. The lead on a murder story, for instance, may mention the motive as a "domestic quarrel". In the middle, you probably will want to quote police or witnesses about what the quarrel concerned. You may also want to include more details about where the body was found, how many bullet holes there were, who was in the house, etc.
3. *The expendable ending*: A major reason for writing news stories in the inverted pyramid form is so the bottom can be cut without eliminating some crucial detail. Unless you have your editor's word, written in blood, that it won't be cut, never save your best lick for the end. If you do, readers may never see it, for stories almost always are cut a little-often from the bottom to fit the space. The expendable end should include background information, the murder story, for instance, might include a summary of how many murders the city has had to date. Unless the increase is alarming, in which case the information should go higher in the story, such peripheral matter can be cut without damaging the story.

There are some elements that should be included in every story.

Including the Five Ws, Sometimes H, and a Few Cs in Journalistic Writing

All stories should include the five Ws: who, what, when, where, whey. And most stories should include the how. The news story, particularly, should have these elements high up in the story. Sometimes overlooked in this traditional equation is that stories also should include some conjunctions, those little words that smooth the transitions and keep the sentences hanging together. One oddity of journalistic writing, frowned upon by some purists, is the habit of beginning sentences with such conjunctions as and but. Purists hold that these little words can be used only to separate independent clauses in compound sentences. We are not here to argue sentence structure. All we can tell you is that in journalism, it is down. And, another set of words that are dispensable when shifting points is such conjunctive adverbs as meanwhile, moreover, nevertheless, and therefore.

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In the traditional news story, the five Ws come into play early on. At one time, it was considered important to get them all into the first paragraph, certainly somewhere in the first two. This is no longer a rule at most newspapers, although the veteran journalistic writer almost counts them off in his or her lead in writing the first few paragraphs, sticking them into sentences, thusly:

- *Who*: This is whom the action is about. Who is talking. Who is dead. Who is stealing. And so forth. Sometimes it is a name, perhaps accompanied by a title: Mayor Maynard Jackson, Sen. Blustrous Fatkitty, Mary Jane McSwane, Dr. Joyce Brothers. Sometimes it is a brief description: A 35-year-old DeKalb County man, a deranged Vietnam war veteran, a psychopathic antiwar leader.
- *What*: What happened. It usually includes a verb. (Who) was slain, attacked welfare, shot her boss. It may also include slight description and detail: Mayor Maynard Jackson announced the dedication ceremony for the new airport; a 35-year-old DeKalb County man died of injuries in a head-on collision; an irate secretary shot her boss.
- *Where*: In Delhi or Mumbai? Leaving out where an event occurred confuses readers to no end. In covering city news, you may be expected to include a street address. Often it helps to include a landmark as well. Sometimes the building, house, barn, or whatever is important. An address might not mean so much to the reader as pointing out that the incident-occurred across from Manuel's Tavern. A decision made at City Hall may be expected, but one, made by the city council at Paschal's Restaurant may be unusual. At most larger dailies, the city where you are writing becomes simply here, as in: former President Jimmy Carter announced here Saturday that he finally has finished his memoirs.
- *When*: Simply the day of the week, usually. Like where, it is a reference point for the reader. Sometimes, more specific time is important to include. A downtown murder that occurred shortly afternoon during the lunch time rush hour takes on more immediacy than one that occurred Tuesday afternoon.
- *Why*: Hard to answer sometimes. It usually involves some discussion in the second or third paragraph of why the news event seems to have occurred or why it is significant: the curbside pickup plan is aimed at helping settle the year-old garbage strike; the accident occurred when Jones lost control of his vehicle.

And sometimes how, which usually takes care of the story's middle. How does the mayor plan to implement his curbside garbage pickup? How did Mary Jane McSwane wind up dead? How will the president's umpteenth economic recovery plan finally end inflation?

The ending in the traditional, upside-down news story, often as not, should be whatever is left over. In other action, the council voted to proclaim Thursday "Say Hello to a Stranger" Day.

The hardest part of writing a story is coming up with a lead. So dreadful is the task to some writers that they write the rest of the story first, then go back to put a top on it. One reason that the lead is so intimidating is that it is quite difficult to summarize a whole story in two or three paragraphs. In the traditional form, that usually is what you are expected to do. The task is made none the easier by the quirks of editors who like to see

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leads written as they were taught to write them, and each editor seems to have been taught something different. Some editor like the ancient form of cramming everything into the first paragraph. Some editors like brisk five or six-word leads, with everything else crammed into the second paragraph. And some rare editors will let you do whatever seems to work. In the beginning, it is best to go with tradition. Not only is it easier to write conventional leads, since they fit into standard formulas, but the early habit helps prove to your editors that you are not some crazed journalistic radical. However, once you have made that point, it is generally safe and wise to try something daring before you get locked into habits that can impede your eventual progress to a better newspaper.

To that end, we are going to rush through conventional lead writing in the following section so as not to introduce you to too many rules. In fact, we intend for you to have learned to break most of them by the time you have finished the next two chapters. Rules, of course, are marvelous conveniences when you are travelling blindly, and you will find that the conventional lead will serve you well in those moments when the city is afire and you are five minutes from deadline.

Understanding Journalistic Writing the Conventional Lead Factor

Various efforts have been made to label different types of leads. We do not intend to contribute to that confusion. No editor we know is going to accuse you of putting a question lead on a story that should have had a suspended interest lead but if the editor's interest is immediately suspended, you will be accused of writing a bad lead instead of a good one. The one label that does seem to have some merit is the summary end. The conventional lead should summarize, certainly. This may be done in the first paragraph, or in the first three or four paragraphs. Since the inverted pyramid form requires that you deal with facts in descending order of importance, the best way to establish what is important is to summarize it at the outset. A good practice for writing a summary lead is to pretend that you are talking to a friend who has an attention span of about five seconds. How do you get that friend, to notice that some calamity has occurred? Gene Fowler, a legendary reporter of the 1920s who had been accused by his editors of "backing into" leads, proved he could get attention in a hurry with this classic lead: Dead. That's what she was. That lead, of course, does not altogether summarize the event, but it is a fascinating start.

Traditionally, the summary lead is an attempt to get as many of the five Ws as possible into the first and second paragraphs. Here is a good example of how that is done, from a story by the Associated Press, which, like the other wire services, has made summary leads a constant bordering on blandness:

> A 16-year-old girl was critically injured and burned, and her dog was killed when the dog urinated on the wiring of an electrified sign here, the Suffolk County police reported.

Here, we have the who: a 16-year-old girl and her dog. We have the what: The girl was critically injured and burned; the dog was killed. We have the where established as here, magnified by the attribution: Suffolk County police. We even have the why: The dog urinated on the wiring of an electrified sign. The when is mentioned in the second paragraph.

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That particular lead also offers us an opportunity to discuss the issue of when to attribute. Since attributions seems almost an interruption, first paragraphs are more readable without them. In this instance, the attribution "Suffolk County police reported" could have been used to begin the second paragraph. But some editors consider a first paragraph incomplete without attribution, they especially like to stick in the newspaper's name where a big scoop is involved, as in: "Payoffs to building inspectors is a common practice in the city, the Screaming Eagle has learned". Attribution in the first paragraph is also important if you are dealing with sensitive matters, where you want someone else to be held accountable, as in: "Sen. Fatkitty stole $5 million, FBI investigators have charged". Our rule is: When in doubt, attribute; but do not let your attributions become regular interruptions of the flow of a story.

After a while in the business, you will discover that some conventional leads are so automatic that you practically could plug them into a computer with only a couple of blank spaces to fill in later. One of the most common is the bank robbery story:

> Two masked gunmen robbed the C&S branch bank at 3568 Moeland Avenue Friday afternoon and escaped on foot with an undisclosed amount of cash.

Robbers with any savvy at all usually, wear masks and carry guns, Friday afternoon tends to be their favourite time to strike. They normally hit a branch bank. And neither the bank, the police, nor the FBI will tell you how much the robbers took. Actually, robbers usually escape by car, but the last time anybody seems to see them they are still on foot.

The police story becomes a staple for many young reporters, so you probably will run into another standard—the domestic homicide, wherein someone guns down a best friend or spouse. The stories, go something like this:

> A 38-year-old Atlanta man was shot to death during a quarrel outside the High Life Bar & Grill Saturday night.
>
> Atlanta police identified the dead man as Wendell Smudwell of 3236 Renaissance Park Avenue SE. Arrested and charged with the murder was John Francis Doe, 32, of 3237 Renaissance Park Avenue SE.
>
> According to Detective Joseph Friday, the two men had been discussing the Falcons' recent losing streak when Doe pulled out a 22 caliber pistol and fired five shots into Smudwell's abdomen.

For some types of stories, such as obituaries, newspapers do, indeed, have what amounts to fill-in-the-blank forms. At the Atlanta Journal, standard obituaries begin: "Services for"... The second paragraph includes a brief biographical sketch, beginning with the name of the deceased. The third paragraph begins: "Survivors include"... Here is one example:

> Services for Harry Rosenberg, 65, of Atlanta will be Thursday at 2 P.M. at Ward's Glenwood Chapel, with burial at Forest Lawn Memoral Park.
>
> Mr. Rosenberg, a retired Delta maintenance department foreman, died Friday. The New York native was a member of the OX-5 Aviation Engineers.

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> Survivors include his wife, Mrs. Rachel Adams Rosenberg; a sister, Mrs. Ross Kohuth of Brooklyn, N.Y.; and a brother, Joe Rosenberg of Wellesley, Mass.

The form, of course, varies from paper to paper, and even changes at a particular paper. Journal obituaries used be begin: "Funeral for"... They used to end "Surviving are"... You shouldn't have much trouble wrong obtares, called obits for short, except in making sure you spell all the names right. Nowhere, in fact, is it more operative to get the names right. Would you want someone to misspell your name if you were getting the last recognition you would ever get on this earth?

Standard obituaries, however, are not the same as celebrity obituaries. Celebrity obits usually are turned over to veterans for what amounts to eulogizing. A notable citizen always is put away with kind, and often effusive, words.

Another thing to keep in mind when writing the conventional lead is to get as much pertinent detail as possible into the first few lines. This can require some straining to inject the peculiar adjective clauses that set apart newspaper writing from other kinds of writing.

Here is how Ron Taylor backed into a lead one time, endeavouring to set a tone before he had made clear what he was talking about:

> When Raymond Sagoes called his mother at 4:45 P.M. Friday, "he was crying and said he was sick and did not have no money and did not have nothing to eat".

Taylor was struck by the sadness of the quote from the mother of a man on the run. His editor; fortunately, was struck by the fact that the man had allegedly killed two people. The editor felt that was a secret worth sharing with our readers at the outset. Here is how the editor fixed it:

The last time accused double murderer Raymond Sagoes called his mother here at 457 Western Avenue NW was 4:45 P.M. Friday, and "he was crying and said he was sick and did not have no money and did not have nothing to eat".

The reason we think it unwise to label leads for convenience sake is that they are so often dictated by events rather than rules. Same situations seem to invite a certain amount of playfulness. Nothing works so well sometimes as a twist on an old joke or literary reference. To the reader, the familiar is easier to follow, certainly, than the unfamiliar.

Who has not heard Johnny Carson and Ed McMahon doing their stock television routine on the weather: "How hot was it? It was so hot...? So why not this lead?

> How hot was it?
>
> It was so hot Thursday that a young woman took the liberty of taking off her clothes in Central City Park in the heart of downtown Atlanta.
>
> After prancing bare-bosomed before a lunch-hour crowd in the park, the woman was arrested.

Given the right circumstances for Christmas, you can always dust off this one:

> The Grinch is not the only one who steals Christmas.
>
> A lot of ordinary Americans walk off with stakes of Yuletide gifts they never bother to pay for, and professional thieves work overtime this time of year.

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Be warned, however, that there is nothing worse than a pun or a cliche twist carried off to the nth degree of silliness. Our advice is simple: Be original, even with the unoriginal.

Here is an example of how coincidence invited such a twist:

> One of the first things Sam Lowry was told in a class on delivering babies is that they usually are not born in the backseat of a taxi.
>
> Well, how about the front seat of a green 1970 Dodge Monaco, in a motel driveway at 12:30 on a Friday afternoon?
>
> That is how Brooke Alan Lowry came into this world, all 7 pounds, 8 ounces and 19½ inches of him.

In this example, you also can see how an unconventional approach can lead to an unconventional rendering of the summary lead. The first paragraph tells us little, but it sets up the next two paragraphs, which tell us everything we need to know before moving on to some elaboration.

A different type of lead, in purpose but not in form, is the second day lead. Second day leads are written for stories in which the main event already has occurred but some action relevant to the event is continuing.

There you have your full lead. Then, we move to the middle for some clarification:

> Pinay's abandoned truck was found near 1.20 between Flat Shoals and Candler roads Saturday. The truck was locked with Pinyan's hunting equipment still inside.
>
> Authorities speculated that Pinyan may have stopped to help a woman change a tire. Pinyan's truck and the woman's car, a 1959 or 1960 Dodge, were sighted in the same area Friday afternoon.

That, in essence, is how you apply the formula. The more experienced you become the more ingredients you can toss into the recipe without having the cake blow up in your face. The more ingredients, or details, you have, the better, for there is thus more to work with.

We will give you some elaborate recipes to work with in the next two chapters, but, first, a few more words about traditional methods and the peculiar language of newspapers.

Incorporating the Peculiar Language of Newspapers

The language many newspapers are written in today has its roots in the 1920s, 1930s, and 1940s, the period when newspapers began to standardize the presentation of information to a public that still got most of its news from newspapers. Then, newspaper leads functioned much as the TV and radio summaries of today. The leads essentially were the same as the banked headlines with the articles and qualifiers filled in. Some reporters today, in fact, jot down possible headlines for their stories as a way of outlining elements they want to include.

Actually, the traditional newspaper language is much the language of headlines. As Charles McDowell, the Richmond columnist who is a heading critic of newspapers' "artificial" prose, points out, "We jab, hit, lambast.... We have peculiar adjective clauses: 'the red-haired, 25-year-old mother of three". It is an instant language that recently has found a home in the most instant of media-television-giving rise to such pariodies as:

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"Soviets launch nuclear attack. Film at 11". It is a language that only gradually, gurdgingly is being replaced by a more personal, stylized language aimed at the literate members of television's pervasive audience.

The traditional news story is a form of abbreviation and contraction of sentences. The word that is one of the most frequent syntactical interruptions relegated to limbo. Instead of:

Nixon said that he was not a crook you would Write:
Nixon said he was not a crook.

Who and which suffer similar obscurity in traditional news writing.

The person driving the car...
rather than
The person who was driving the car...
Or, taking abbreviation a step further:
The driver,
The word on also tends to disappear. It is
He said Monday.
rather than
He said on Monday...

He may not have said "Monday," but that is one of the structural oddities we have been stuck with.

Applying the formula, we can reduce ten words to eight:
She said on Monday that she was going to Taiwan.
becomes
She said Monday she was going to Taiwan.

Even in your flushes of literary wizardry, you should keeping mind that newspaper writing is not magazine writing and is therefore always shorter and tighter. It is our way of sparing readers our excesses. A story about a university president probably should not begin with the sun rising gently in the east, as was the struggling attempt of one college writer we recall. Once you begin to apply some of the creative touches we will discuss in the following chapters, keep in mind that you still are functioning in a form that demands that the point be made quickly and that the story be told succinctly. Always there are words that can be eliminated and ideas that can be condensed. Only the abusive writer would impose upon the audience something like this.

Sen. Blustrous Fatkitty was moved to deny he had committed any of the crimes for which he has been arrested and charged,

when it all could be said so simply:

Sen. Blustrous Fatkitty denies the charges.

In second references to people and things, you can tighten your sentences by using general, usually shorter terms for the specific. Thus, you would have such things as:

legislators for members of the House and Senate

the organization for the National Association for the Advancement of Coloured People

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authorities for police, sheriffs deputies, and FBI agents
residents for people who live in the Morningside community
high court for the U.S. Supreme Court
aides for the press secretary, administrative assistant, and bodyguards

There are numerous other possibilities that we won't bother to list. Keep in mind, however, that on first reference you should be specific to make clear whom and what you are talking about. Furthermore, do not take the preceding list as any sort of absolute. Most nouns have synonyms. Use them generously. Aides can become assistants, advisers, associates, or confidante, or, in less polite situations, cronies, henchmen, enforcers.

Editors and journalism professors' insistence to the contrary, newspapers are not and never have been written so that any twelve-year-old can understand them. If that were so, police reporters would not persist in adopting the police habit of calling thugs perpetrators, nor would headline writers dig into their Greek vocabulary to identify legislators as solons. Furthermore, today's twelve-year-old, thanks to the ubiquitous television, are exposed daily to wars, royal pregnancies, assassinations, unclear proliferation, and cereal commercials. Today, editors are less inclined to quibble over the use of such once intimidating words as microcosm and slog, realizing that even children slog through a microcosm of our troubles every day.

Newspaper stories should, nonetheless, be written simply. But simple writing is not simplistic writing. The best writing, in fact, is simple writing. It is easy to follow, and it communicates; and the business of newspapers is communication. Ernest Hemingway maintained that he wrote for people who moved their lips when they read. He preferred simple declarative sentences. That still is the best way to tell a story.

Now that you know something about the formulas and language of newspaper stories, let us take a brief look at the various forms that come from these techniques.

Making the News Story in a Professional Way

Sure, we have discussed the news story before, but we told you how to write one, not what it is. What the news story is the foundation upon which all other newspaper writing is based. To solidify its place at the heart of the newspaper scheme of things, editors have given its content macho names, such as hard news, to distinguish it from sissy soft news, or spot news, to give it that we-were-there quality. This is our way of warning you that editors will expect you to be a journalistic aggressor. Only when you prove to he hopelessly talented will they excuse you to pursue flighty objectives.

Writing the Feature Story Professionally

For those drawn to journalism not by the sound of alarms and disasters but by the restless urge to write, the outlet is the feature story.

The feature story has its different names, too, given by editors fearful that the common term somehow debases the idea that newspapers are solely about the business of news. Hence, we have such recent terms as news feature and soft news, the latter carrying the connotation that fluff carries import, too. To dare apply electronic terms to

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the printed word, it might be said that the classic news story is the play-by-play and that the feature is the colour commentary.

Newspapers have had feature stories at least as long as they have had news stories, and the two types are by no means mutually exclusive. In the traditional sense, features are what used to be called human interest stories, those wonderful collections of human agonies and victories about every thing from the harvest of giant turnips to the joys of panhandling. But the human interest story certainly has its element of news, helping magnify society's current styles and eccentricities. Editors have finally conceded that opinion. One of the easiest ways to spot a critic who is ignorant of the way newspapers function is to listen for the occasional attack upon the editorial pages as biased, one-sided, subjective, and opinionated. They are, that is what they are supposed to be.

At most large dailies, the editorial pages reflect the reputation and integrity of the publication, as well as the will of the corporation, so publishers do not take lightly the selection of employees to serve the function of writing editorials, thus, usually only the old and wise are so anointed.

There are two basic kinds of editorials in newspapers. There are the unsigned editorials, usually called staff editorial because they represent some consensus among the several members of the editorial board, the folks who work in the editorial department, with one writer assigned to go forth and lecture to the public on that issue. Most newspapers run three to five of these staff editorials each day.

Then, there are the editorial columns. These are the opinions with bylines and mug shots that identify the person writing them, these editorials amount to short, personal essays. Most large newspapers carry at least one column by a satirist or humorist to mix in with the prophecies of doom. Newspapers also employ a mix of local editorial columnists and syndicated columnists. Syndicated columns are distributed by syndication services, which pay the columnists fees based on how many newspapers buy the service. (Syndicates also sell other features to newspapers, such as comics, astrology predictions, how-to-do-it articles, and feature stories.)

Feature Columns

Apart from editorial columns, most large newspapers have general or feature columns. The featured columnist, as that writer is sometimes called, is allowed the latitude of opinion within certain limits. Such columnists and some newspapers have several deal with human problems rather than cosmic truths. Such columns magnify some subject merely skirted or perhaps ignored by the news pages. Featured columnists also are prone to write about their pets, children, and old sweethearts. Some featured columnists are funny; some are sentimental; some gossip about their friends and where they hang out.

The feature column is the stuff of which legends and acclaim are made. In the business, becoming a featured columnist practically takes an act of Congress, so do not expect to have to write a column unless most of your coworkers are dead and gone or unless your editors share the high regard you have for your talents. On smaller papers, luck sometimes strikes. On larger newspapers, you have to be both experienced and very good.

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Making Reviews and Criticisms in Journalistic Writing

Reviews and criticisms basically are editorials applied to the arts. Reviewers and critics, however, do not so much attack the world as the works of the creative. Practically, every newspaper has its reviewers and critics for fine arts, movies, television, and restaurants. Traditionally, a reviews is more merciful than a critic in that a reviewer merely sums up the subject, whether it be a symphony concert or the latest episode of "Dallas". The critic is prone to ridicule and occasionally praise. However, newspapers tend to use the terms interchangeably and often call them editors, such as arts editor, music editor, TV editor, and so on. Increasingly, newspapers employ specialists in these areas rather than grabbing someone in the newsroom who happens to like-or loathe-certain movies, TV, types of music, types of art.

Understanding Sports Writing in Journalism

Sports writing basically is news and feature writing about sports. The intriguing thing about sports writing is that it often brings out the best in newspaper writers. One reason, we suppose, is that sports stories are generally, action stories. Knowing how to write action is one of the best skills to have in the newspaper game, and a few of the nation's best serious writers have been extricated from newspaper sports departments. Ralph McGill, James Reston, and Tom Wolfe are among the more famous.

Another significant aspect of sports writing is that it has for generation combined the news and feature approaches, telling us first that Bartknowski busted his ribs again, then that the Falcons lost miserably. Since sports sections tend to be the best-read sections of newspapers.

ROLE OF REPORTERS: AN OVERVIEW

A journalist must posses and uphold certain noble qualities in order to be professional. Integrity of character, commitment to the truth and a reasoning power of mind are essential to any reporter. These qualities also contribute to the credibility of the reporting organization. Besides, a journalist has to be truly responsible. This responsibility extends to different groups of people at the same time. A journalist is responsible to the audience as much as to the news organization. Again, a journalist is always responsible to the source(s) who reveal information. Should the need arise, a reporter has to submit to a source who may request anonymity. A reporter must also have a healthy respect for news values. A journalist must inculcate other positive features besides clear perception. For instance, one must have specific skills to elicit information in a question-answer session.

Understanding the Responsibilities of a Reporter

It is said that a reporter is both eyes and ears of a news organization, it is not possible to strictly prescribe qualifications which a good reporter must posses. However, novice reporters must tram themselves informally for the job so that they would be able to discharge their responsibilities with confidence, courage and competence. In order to quality the role of a reporter you must prepare yourself in many ways.

It helps to be well-read, and you can do full justice to your reporting beat. You must equip yourself adequately with all aspects of your beat. If you are covering the civic body

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proceedings, you must be fully knowledgeable about several laws and rules under which the proceedings are regulated. In addition, you must know its various functions, areas of operations and jurisdiction. You should cultivate wide contacts with all kinds of sources in your beat, some times even outside your area of activity. As a reporter, you should be able to find out information; you should have a bent of mind for research. You should be a perfect talker, you should possess inexhaustible patience and the ability to get along with any kind of people in difficult situations. To be a successful reporter and to accomplish your job competently, you must be able to perceive, calculate, predict and plan your action appropriately in anticipation of a news event. The sole aim of good news reporting should be writing with a certain amount of responsibility to oneself, to an organization, to society and to humanity at large. You must use your pen consciously, carefully and should bear full credit (or discredit) for what you say: "Just as an unclaimed torrent of water submerges the whole countryside and devastates crops, even so, an uncontrolled pen serves but to destroy". Besides, as you must write everyday, you should write to build your own image, as well as the image of your institution. You have a responsibility towards your city, state, region, country, even the world at large. Echoing this, the noted editor M.V. Kamath once said: "A newspaper's sense of purpose and integrity, rather than its circulation, would determine its influence". And it is the reporter who is a builder of a newspaper's sense of purpose and integrity.

It is essential for a news reporter to be alertminded and curious. In addition, one should be in excellent health and should have inexhaustible stamina to chase difficult assignments. Most of all, a reporter should be a sociable person. It is true that one must posses the right attitude toward the vocation. This would include intelligence, initiative, industry, general competence, objectivity and accuracy. There are several other features of one's personality and character which can contribute befittingly to one's profession as a journalist. In this section, we shall elaborate the salient qualities of a reporter.

The reporter is the most important functionary of a newspaper, as far as news operations are concerned. So one must know what constitutes news in order to be able to gather news. A reporter's job of discovering the news has been simplified in one way and rendered difficult in another sense, in this age of information. While there are the usual press notes on which news reports can be based, there are other sources of information on a variety of news event. The range of sources stretches from official spokespersons and press conferences to unidentified members of the public and the regular sources which one meets on the beat.

But quite often, most of the material before a news reporter may just be publicity matter or advertisements in disguise. Therefore, as a reporter, you must check the material and squeeze the news that would interest your reader. When you are overwhelmed by an ocean of facts, you can always rely on the readers' interest for guidance. Here is where your ability to select the right information and present it to the reader comes to your help. Besides, most of the time you will cover routine matters such as press conferences and press notes that are hardly exciting. At least you may have to begin at quite a low level like covering local matter. Later you may be given the opportunity to cover major national issues. For the most part you may find yourself reporting the speeches, declarations and announcements by VIPs, persons in authority, politicians and political parties. Occasionally, you may get an exciting newsbreak. But

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your routine reporting should not prevent you from looking for something unusual that may lurk under the ordinary occurrence. You have to be a keen observer so as to discover unusual and exciting material even in routine stuff. A sharp sense of observation may also help exciting material even in routine stuff. A sharp sense of observation may also help you to gather amusing sidelights of interest to your readers. Your alertness will help you to discover contradictions and problems while you are on your daily beat. This can be the basis for an exciting news story even where apparently there was none.

Professional journalists are never armchair writers. Introverts normally make poor reporters. Reporters have to move about meeting people, making their acquaintance and winning their confidence. This would help them to establish contacts, which in turn helps in writing well-investigated reports. This is the era of investigative reporting and readers are keenly interested to know what is going on behind the scenes. To get that kind of stories, you have no alternative but to be outgoing. You have to develop and affable temperament and an easy-going nature.

An outgoing nature is the basic quality to establish contact and develop sources. During the course of your duty, you may meet several people who may help you in gathering information. You must have the ability to win the confidence and respect of those who may be potential sources of news. During the course of your regular duties, people may voluntarily offer you information. Alternately, this might not be the case when you are working on an investigative story. People may hesitate to talk on sensitive matters. They may like to reveal yet are afraid to in case it were to affect them adversely. Such people may be government officials whom you may meet while investigating matters ranging from inefficiency to corruption. They could be informers of the underworld, if you are doing an in-depth crime investigation. What may be at stake for them could be their jobs or their lives. It may be quite difficult to win their trust. In such situations, you must be able to assure your sources that they will remain protected and their identities kept secret if they so desire. While you are establishing contact, there may be some among them who may want to plant information on you to sever their vested interests. Such information may consist of half-truths and even lies. So, you must have other independent contacts through whom you can verify the correctness of information.

Remember, even the most ordinary source at times can become very valuable, providing important leads and a wealth of information. A couple of years ago a newspaper carried a story about a footpath hawker who once was a wrestler of international repute, thus throwing light on the neglect of the sportsmen in the country. You must make it a point, therefore, to pay attention to your sources howsoever ordinary they may seem by appearance. Remember, the classic case of the Watergate scandal. The scandal that shook the United States and the Nixon presidency was not exposed by any ace newsperson, but by ordinary local reporters acting on a tip from an ordinary source. What matters is the alertness and ability to pursue your sources to get the right lead. Take the case of the securities scam. The entire expose began with a source contacting Ms. Sucheta Dalal of the Times of India, Mumbai, with an unconfirmed report about some activities in the State Bank of India. Ms. Dalal, Assistant Business Editor of the Times of India, followed the lead provided by the source and got the story confirmed from reliable contacts bringing to light the stock scam concerning stock broker Harshad Mehta and others involving a staggering Rs. 6,000 crore.

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The reporter must be an unprejudiced observer of events, one who presents the facts to the reader in a balanced, objective manner. Now, objectivity is a much debated topic. It has been said that reporters mix comment with fact and so their reports are quite subjective. While reporters may have their own views on the subject of coverage, they should not allow personal opinions at any place in the copy. One must be able to throw light on unclear aspects if any, of the news event. At the same time, the news reporter must endeavour to write a report which is only a statement of facts. An observation or viewpoint, might-occasionally creep in and one must be alert to such strips in straight news items. How do you maintain balance and objectivity in your coverage? The first and foremost thing to do is to source your copy properly to assure the reader that what you are passing on as news, is not your opinion or some publicity matter in disguise. The sources must be quoted except when they want to remain anonymous. Even when you are not able to quote the sources, you must ensure that the story is balanced, by giving adequate coverage to all the sides of the subject. You should always ensure that the information you are presenting is true. You can do this by counter checking. Remember, what may appear fair to one group will amount to bias for another. So, always ensure that you give both sides of the picture. But, remaining an unprejudiced observer does not mean adopting what is known in American journalistic parlance as "man from the mars" stance, i.e., seeing each event afresh, unconnected to any previous expectations or future possibilities and passing them on untouched by interpretation. In an increasingly complex world, this would not amount to objectivity or fairness. In many cases, it would simply mean an irresponsible attitude, a refusal to make the reader understand the event in its proper context and realize its significance.

In many cases, you not only report the events but interpret them for the reader. But, remember, interpretation does not mean backdoor editorializing. It is not an excuse for colouring the story with your personal opinions.

As a reporter, you may cover several complex and specialized subjects, such as science and technology, law and economics. Your command over the language must be such that you can explain even the most complicated issues in single terms to any general reader. In addition to specialized subjects such as science and technology, even government press notes are written in complicated language, burying the news point. You must be able to simplify it and bring out the news point. Except for routine coverages which can be handled by one person, many investigative stories have to be handled by a team. The Bofors investigative stories in the Indian Express and other newspapers were based on reports from Geneva and Stockholm, besides New Delhi. The securities scam investigations by the Times of India involved, besides Sucheta Dalal, one more correspondent, R. Srinivasan, who posed as an investor and went to the State Bank officers in Mumbai to get confirmation about the going on in the bank.

With investigative journalism seeking to bring out scandals and exposures, there is bound to be pressure on journalists to keep someone's wrong doings hidden from public view. This 'someone' is usually a person with considerable clout. The 'pressure' on journalists is exerted in the hope of preventing exposure. The concerned journalist may also be bribed with attractive favours in return for silence on the matter. As a newsperson you may provide helpful or harmful exposure to persons holding important positions in your beat. Since many of them need publicity to perform their functions,

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they seek you out to provide them with the required exposure. They are on the lookout for a minimum of harmful and the maximum of helpful publicity. If they consider it necessary, they may use their power and influence to pressurize you for this.

The pressure could be used to make you change the news or "kill" a story. This constitutes censorship. Pressure could also be applied with the hope of inducing journalists to volunteer the change or omission which is then equal to self-censorship. While groups like the government and the advertisers could indirectly pressurize you through your news organization, direct pressure could also come from the government and political parties. In case you are doing stories on something which could lead to harmful exposure for someone, they could take recourse to a range of legal and illegal options, including legal action, threats and violence to pressurize you.

There are three ways of coping with pressure: fighting it, giving in, and anticipating the pressure and taking preventive measures. The first one is the most noble of the three options and history is full of shining examples of this category. During the British rule in India, many newspapers decided to close down, rather than submit to censorship and government pressure. The father of the nation, Mahatma Gandhi, exemplified this spirit when he wrote during the Quit India Movement: "It is better not to issue newspaper than to issue them under a feeling of suppression". Even during the 1975-77 internal emergency, journals like Mainstream closed down rather than submit to government censorship. But the heroic option is not always feasible. Remember, running a newspaper is a business, apart from being a service. Thousands depend on it for a living. You are in it as a professional, seeking to earn your daily bread. So few expect you to be a hero or a missionary. If you give in to pressure which you cannot fight on your own and if your news organization does not back you, the consequences could be disastrous for you as a professional journalist. The reporters who generally brave powerful pressures are those who have the full support of their organizations or their professional colleagues backing them unitedly. But, still, you must have the strength of character to fight pressures that come in the form of inducements like lavish gifts, favours, etc. to influence your reporting.

Preventive measures to fight pressure could be legal steps, like seeking a court stay on any law or ordinance that could affect the freedom of the press. In case you feel threatened by some physical violence, you can always seek security from law and order authorities. The journalists of the "Punjab Kesari" group of newspapers, who have taken, a courageous antiterrorist stand in Punjab, work under extremely tight security. The group has lost two of its owners to terrorist bullets, but has not given in to pressures.

The reporting profession is unlike any other profession. At times, some slight carelessness is doing one's duty, can cause incalculable harmful repercussions, both for the news organization and society. A slight laziness in checking or cross checking certain facts could endanger the credibility of the news organization, proving to be a major block in the way of advancement of the reporters career. A reporter has been likened to a solder on the field. Even as the quality of the soldiers on field determines to a large extent the quality of an army, so also your abilities and the way you discharge your duties as a reporter go a long way in determining the quality and reputation of your news organization. As a reporter, you have to follow the character, style and policy of your newspaper or magazine or news agency. There are conservative newspapers which may

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prefer to stick to routine coverage, not bothering about investigation of scandals. In such papers, you have to stick to their policy even if it cramps your style. But in a news organization with a more dynamic approach to news, you must develop the skills of an investigator. Whatever you do as a reporter will affect the newspaper and its reputation. So, you must take pains to ensure accuracy and objectivity in your stories.

Remember, your sources are sacred. Your credibility in their eyes could be a major factor in your performance as a newsperson. There are sources with whom you will have to take great pains to establish your credibility to make them open up towards you. You will have to assure them that no harm will come to them, and if they so desire, you must keep their identity a secret. There have been instances in the United States of America and some other countries where reporters have defied court orders and gone to jail rather than reveal the sources. In 1960, an American magazine reporter alerted his editors that the ruler of a Middle East country was receiving large amounts of money from several governments for his personal use. But the reporter held back the story till 1977 as he felt that its publication would compromise his source. The matter became news only when the American Intelligence Agency (CIA) files, made available to the press in 1977, contained the same information.

You may well ask whether the responsibility of protecting the sources is absolute. A situation could arise when the information given by a contact who wanted to remain unidentified could lead to a major inquire of a court case. You may be ordered by the court to reveal who your contact is for giving witness before the court. What would you do in such a case? Should you commit contempt of court or violate your commitment to the confidentiality of your source? If you reveal the source who wanted to remain anonymous, you could lose your credibility among your contacts who may hesitate to volunteer information in future. Such extreme cases have to be dealt with on their individual merits. It is sufficient to say that under normal conditions, you have a commitment to protect your sources. As a news reporter, you have a duty to provide accurate, unbiased and objective information to the reader. Every effort must be made to ensure that the news is accurate, free from prejudices and that all sides of the news event are presented fairly.

To maintain your credibility with the reader you have a duty not to accept things or favours or pursue any activity that might compromise your integrity.

However, in these days, publicity seekers including those in private business, organize press conferences and conduct tours with attractive gifts and other incentives. While private firms depend mainly on advertising for publicity, they sometimes want their activities to be carried as news items since news carries greater credibility than advertisements. News reports are written by newspersons who are supposed to be independent and objective in these days of corporate and business journalism.

Business and corporate journalism is a field where you have to exercise a tremendous sense of responsibility. With the proliferation of big companies including multinationals and their role in the liberalization of the Indian economy, their activities form a major subject of public interest. But, it is a subject that must be handled with utmost care. On the one hand, you risk becoming a publicity agent for corporate houses and on the other, you may be risking people's investments and reputations. Remember, anything you write for a news organization could have its impact in terms of money and reputation.

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Opinions about the newspaper industry have ranged from it being a mere business to an instrument of social change. Even if it is to be considered a mere business, it is deeply involved in matters of public interest. Every thing you write could have its repercussions in the society. Even under normal circumstances, you have to exercise great care about what you write.

You have to be particularly careful when reporting in a communally sensitive country like India. This is because there are a host of religious and social diversities and several linguistic groups. It would be unbecoming to be partisan to a particular faith, linguistic or social group. As a reporter you will have to wield your pen with due respect for everyone.

What may be considered correct by one group may be held wrong by another. Take the example of the Ramjanambhoomi Babri Masjid dispute at Ayodhya. Two concerned communities have a conflicting stand about the disputed structure. If you have been following the controversy in the papers, you would have found that the disputed structure is referred to neither as Ramjanambhoomi nor as Babri Masjid. It is referred either as the "Disputed site" or as the "controversial structure", or simply as the "Ramjanambhoomi-Babri Masjid site".

Apart from the Ayodhya dispute, the communal tension in the country has been aggravated by the Punjab and Kashmir problems. News organizations are extremely careful about reporting events of a communal nature.

A similar procedure is followed when reporting communal riots. The step is taken to prevent any further tension from developing between the communities if they are to be identified in the news reports. For this reason, places of worship affected in riots are not referred to, by name.

Understanding Major Functions of Reporters and Sub-editors

The editor and the publisher of a newspaper are responsible for whatever is printed in it. In many Indian newspaper the editor and publisher is the same person. In such newspapers editors is also proprietor and manager.

But where the editor and the publisher are different people, the editor looks after the editorial content that is anything except advertising. An advertising manager looks after the advertising. The publisher, general manager or managing editor or executive director look after the management of the newspaper.

A number of assistant editors assist the editor in looking after editorial and feature pages. The news content of the paper is looked after by the news editor under whose guidance a number of sub-editors and reporters work.

In India the entry into the profession of journalism is normally as a trainee journalist who is later absorbed as a reporter or a sub-editor.

The job of a reporter is to gather news and write it for his organization. Sub-editor makes it fit to print. Reporters go out in the field while sub-editors work at the news desk where all the news that comes, is selected, edited, each news story is given a suitable headline and its place in the newspaper is decided.

Reporters can become senior reporters, correspondents, senior correspondents, chief reporter, special correspondent and foreign correspondent. Sub-editors are promoted to the positions of senior sub-editor, chief sub-editor, deputy news editor and news editor,

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but the basic job of a reporter-remains news gathering and filing the report or "copy" to the news desk. Similarly, the basic job of the sub-editor also remains the same; to "sub" make the copy fit to print which includes collecting, selecting, arranging, reducing, farming, translating and adapting for publication according to the importance of the copy. Sub-editor is also called copy editor as what he edits is called copy. Whatever is filed by reporters, special correspondents etc., is copy for him, whatever comes to the news desk from wire services is also copy.

But reporting and editing sides are not water-tight compartments. Reporters can exchange places with sub-editors. In many newspapers it is a routine. A sub-editor is sent on a reporting assignment many a time. He is also asked to write news items from the handouts that land up in the newspaper office when reporters away.

To be a good reporter or a good sub-editor what one needs is common sense and command over language. These two requirement in fact summarize the qualities newsmen should have as other qualities flow from these two and the basic human values.

It is customary to describe desired qualities of a reporter and sub-editor separately, but as both of them deal with the same commodity, news, and their basic job is to communicate effectively many of these qualities have to be common.

- *News Sense*: It is the basic quality of newsmen. Every reporter has to have news sense or nose for news to distinguish news from non-news. He should be able to compare various news values and decide where to begin his story and should not miss important details. News sense is essential for a sub-editor also. He is the first reader of a reporter's copy, and if the reporter has made a mistake he has to correct it. A bad copy may have the most important element of the story buried-in the fourth paragraph. It will be left to the sub-editors nose for news to bring that to the first paragraph.
- *Clarity*: A reporter should have clarity of mind and expression. A person who is confused himself cannot tell a story to others. Only clarity of mind is not enough unless it is accompanied by clarity of expression. Without clarity of expression clarity of mind has no meaning. Sub-editor is the judge of clarity of the copy. A good sub-editor will never allow a copy escape him unless the meaning is crystal clear. He has every right to make life miserable for a reporter who is not clear and does not write is simple language.
- *Objectivity*: Reporter and sub-editor should not allow their personal bias or ideas to creep into a story. They should not take sides but try to cover all the different viewpoints to achieve balance in the story.
- *Accuracy*: A reporter should strive for accuracy, he should check and recheck his facts till he is satisfied that he has them accurate. In this respect he should not take any chance as accuracy is directly proportional to the credibility of a reporter and his newspaper. The role of a sub-editor is to check for accuracy, it is particularly important when background is involved. In the case of dates and names the reporter may rely on his memory but the sub-editor must check them from reference material available in the newspaper office. When there is a doubt he should leave it out, this is the golden rule of journalism. It is better not to say a thing than to say it wrong.

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- *Alertness*: A reporter should always be alert while dealing with his subjects. Many major news breaks in the past were possible because of alertness of reporters. Scoops do not walk into newspaper offices, alert reporters catch them in air and pursue. A sub-editor has to be alert while working on news desk. Lack of alertness of a sub-editor can be seen by readers in the morning for he will be leaving or introducing mistakes for everybody to see.
- *Speed*: In today's world speed matters everywhere. A person who cannot work fast cannot be good reporter. While maintaining all other desirable qualities a reporter should strive to work faster. He should think fast, decide fast and write or type fast for he has to meet deadlines or may have to go to another assignment. A sub-editor also has to work with speed. He cannot sit with a copy for long. He has to do swiftly whatever is required of him for a lot more copy is waiting for him. A slow sub-editor is a curse at the news desk and is treated with contempt. Such people are misfits in the profession.
- *Calmness*: Reporters and sub-editors often work in trying circumstances. They have to remain calm and composed in most exciting and tragic circumstances. In many situations they have to be calm-devoid of hysterical actions or utterances and apply appropriate mental and physical effort to write or edit the story. Reporter and sub-editors are human beings. They have emotions but they have to stifle them in the face of disturbing influences, they have to develop resistances to excitability. Being in the field reporters face many such occasions when they have to control their emotions. Sub-editors should develop a temperament to work under pressure of deadlines. They should not lose their cool if they are behind the clock for calm mind can work faster.
- *Curiosity*: Reporters and sub-editors should have an unsatiable curiosity. For reporters it is useful in developing just for facts that may lead to better stories. This characteristic will keep on improving a sub-editor for with every passing day a curious sub-editor will have a better background to do his job the next day. Reporters and sub-editors should read as much as possible to constantly improve their awareness level.
- *Scepticism*: It is another necessary quality which a reporter and a sub-editor should cultivate. They should not take anything for granted. They should have an unwavering posture of doubt until faced with undeniable proof. Reporters should be more vigilant for many forces constantly try to use them and through them their paper. Many people try to plant on reporters a wrong story for their own ends. Many a time reporters fall into such traps in good faith. They should have enough scepticism to avoid such plots. Sub-editors should also be careful for some clever politicians, public relations men and product advertisers keep on trying to take them for a ride. They should not allow anything to go in news columns that should actually go as advertisement. They should not fail to check even reporter copy for such foul play.
- *Punctuality*: It is a goods habit. For reporters it is a must for if they are not punctual they may miss something for which they may have to depend on secondary sources, it is always better to be punctual and then wait than reach late and ask others a rival may misinform you or hide some important

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information. At the desk too punctuality pays. If a sub-editor is punctual he will be treated with respect by his co-workers. If he is late he will irritate them and spoil the working atmosphere. Besides, he may have to face the problem of backlog of copy which he will have to clear under the pressure of deadline.

- *Patience*: It is quality which helps a reporter in a big way for many a time almost daily he has to test his patience, the voluntary self-control or restraint that helps one to endure waiting, provocation, injustice, suffering or any of the unpleasant vicissitudes of time and life. Most of the time a reporter waits for someone or something and patience gives him the willingness to wait without becoming disgruntled or anxious. Many a time he has to tolerate other people's shortcomings and has to remain unperturbed by someone else's slowness or other quirks. Patience also helps sub-editors as they work long hours in trying conditions. They have to put up with many annoying situations everyday vis-à-vis reporters, proofreaders or printers.
- *Imagination*: This basic mental faculty helps reporters in writing better stories that retain the reader's interest. For a sub-editor this creative faculty is very useful as he can add sparkle to somebody else's copy and make it lively, besides, imaginative headlines attract the reader and improve the quality of a newspaper.
- *Farsightedness*: An intelligent envisioning of the future helps newsmen in general. The quality helps them in identifying processes and people who will be important in future. Reporters can watch such processes and cultivate people who may become important news sources in the future. It helps reporters and sub-editors in determining the importance of an event. A reporter with foresight can think ahead and prepare for eventualities. With a little forethought sub-editors can plan their work so as to avoid tension and it results in better functioning of the desk.
- *Self-discipline*: One can achieve a degree of proficiency in sub-editing or reporting by systematic effort and self-control. In this sense self-discipline suggests dedication and firm commitment. It helps in journalism as in any other field.
- *Integrity*: It is a virtue in itself and implies undeviating honesty and strict adherence to a stern code of ethics. This human quality is important for journalists. It is more important for reporters for they are more exposed to temptations compared to sub-editors.
- *Fearlessness and frankness*: These qualities help reporters in asking unpleasant questions and taking risks to find out truth. Nobody gives a story on a platter. The reporter will have to probe, question, authenticate and exercise his power of deduction to get a good story.
- *Tactfulness*: A reporter should be tactful, he should have the ability to handle sensitive people and situations gracefully without causing hurt or angry feelings. He should considerate of others and should be careful not to embarrass, upset or offend them. A reporter should have flexible and sociable personality and should have a nature that relishes variety of experiences. He should have an understanding of human behaviour and emotions. This will help him in developing contacts that are so essential for news gathering.

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- *Initiative*: A reporter works in the field should have an outgoing nature with initiative and drive. These qualities will help him get acquainted with news sources and get stories from them. A meek, retiring or shy person is not fit for reporting, he may be good at his desk. Reporters need a fair amount of assertiveness and aggressiveness to be successful in their career.
- *Mobility*: A reporter should be mobile. He should enjoy moving ground and should not hesitate travelling distances to get stories when required, he should go to his news sources as often as possible for such constant contacts help him get news. A mobile reporter is seldom caught napping when a major story breaks.

Reporters and sub-editors should be diligent. There jobs require painstaking exertion of intense care and effort, alertness and dedication to the task and wary watchfulness. They have to make extremely fine distinctions while writing or editing copy. A sub-editor should insist on perfection and should love his job for he can make or mar the newspaper.

These qualities are basically qualities of good and efficient human beings. Good and efficient human beings make good and efficient sub-editors and reporters. All other things being equal, reporters need additional qualities to deal effectively with all sorts of people they meet in the field. Sub-editors should have better command over language as they improve what reporters write.

A very authentic way of gathering facts, figures and opinions on various issues is to interview the persons concerned. In this unit, we shall discuss the importance of the interview in reporting, besides the skills required to master the art of conducting an interview. Having done this, we shall proceed to the next block where our main theme will be "specialized reporting".

There are curious ways of gathering information and knowledge for the media. One can do so from books, magazines and journals, or incidents, and by meeting people who hold important positions. Meeting or interviewing them is one of the most significant and important ways of gathering information, facts and knowledge. The interview is a very useful input for all media—print and electronic. It depends on how one would like to use an interview. It may be used and a programme to make the audience/reader get information/facts from the source directly. The interview can form the basis of an article, a feature or a commentary. Or, segments of an interview can be used to substantiate an argument or a point in an article or a radio/television feature.

One may like to presume that you have written something in your life; a letter, an application, an article or a poem. One can also assume that you might not have been satisfied with the first draft. Therefore, you may have rewritten it changing sentences, paragraphs, words, etc. It is also possible that after changing the draft twice, thrice or more times, you were satisfied with your written material. Let us call this the preparatory stage. To do and interview is also something like doing an original work in which you create, something. Thus, to do a meaningful interview—both for yourself and for the person whom you plan to talk to—it is necessary that you do your home work right. It is only then, that an interview, conducted after proper preparation, would make a certain impact.

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It is said that to speak for five minutes over radio, a person must prepare himself/herself at least for five hours. Therefore, preparation is very important. Interviews can be on the record or off the record. On the record interviews are those whose contents can be attributed to the person interviewed.

In this case, unless there is a prior agreement to use the whole of the interview verbatim, portions of the interview, that have some use for the reporter can be utilized and the rest discarded, or canned for future use.

Off the record interviews are those in which the information is given, but the source is not to be identified by the interviewer. In such cases, the source identified is "a source in the Defence Ministry" or "a General Commanding division" etc. In such cases it is normal to cross-check the facts from another source, since the man giving the information is not willing to stand up and be counted. There can be interviews which are partly on the record and partly off the record. That is, some information given can be attributed to the person who gives it and some can be attributed to "a source" or "a Defence Ministry Official" or "a General", etc.

The most important part of the interview is to know your subject as completely as possible. It could be a VIP, an important member from the bureaucracy, the art world or the corporate sector or just an ordinary citizen. Accordingly, you should prepare yourself by reading about the person. It is imperative for you to not only fully research the information you want from your subject, but also the person behind it. You should also have all the essential background information of the interviewee, e.g. his/her family, hobbies, interests. This will help you to build an instant rapport with the interviewee. It will enable you to get on with the job most comfortably. A reluctant interviewee only acts as an obstacle and foils the very purpose of the interviewer. It is most important to research your subject matter. It could be a subject in which you neither have any interest nor adequate knowledge. But once you are fully armed with the basic and important information acquired through books, newspapers, journals or magazine, articles, you will be much more comfortable and should be successful in your venture.

For example, if you are required to interview a criminal lawyer, a policeman or an accused, you should have enough knowledge of criminal law—congnisable and non-cognisable offences, various Acts/Sections which govern the offences, and other legal provisions. This will help you extract the required information. You must know your subject matter as well as the person whom you intend to talk to about the subject matter.

All journalists, must remember two fundamental factors: First, all interviews are subject to editing. So there is no harm in culling more information than you can use. The information that you need to buttress an argument or to refute another or to make a point, can be used at the appropriate place. The rest can be stored for use in future.

Second, no statement made in the interview is allowed to be used out of context. If, for instance, a Government authority vehemently denies that any human rights violations were made during a particular clash in Kashmir, one cannot quote him to create the impression that no human rights violations are made by security forces during any clashes. If the authority interviewed does not generalize it, the reporter or "sub-editor is debarred from generalizing it.

It is important to establish contact with the interviewee much in advance of the interview. How do you do this? It could be a direct contact—physical or through

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telephone. More often than not, where important interviewees are concerned, there is a channel yaw will have to go through. It could be the private secretary or the members of the family—referred to as the "protector of the interviewee". So, the first thing to do is to establish a rapport with the protector. To get to your subject matter or the person, you must be able to play to the gallery to defeat all the obstacles imposed by the "protectors".

If the first thing is to establish contact and to build up "a rapport, the most important part of the preparation is to decide what you want to get" but of the interview. May be you want substantiation of a fact you have discussed; Or the refutation of something; Or may be you want the interviewer's views on some proposition you or someone else is making.

It is important and essential to make a deep study of the individual you plan to interview. Let us say that the person is particularly fond of dogs. When you go to interview her/him, it will be fatal to talk about how you abhor dogs or how they are dangerous. As interviewer, you cannot afford to convey your general wariness about the canine species—not verbally, not even through body language.

The information you seek to extract from the person may have nothing whatsoever to do with dogs. Yet, the person may react by remaining uncommunicative through the rest of the interview if you start off on the wrong note. Paying attention to such minute, apparently insignificant matters really helps in conducting the interview smoothly. You must build a personal rapport to begin with, so you may start the interview comfortably.

In the electronic media, there are two ways of interviewing: with the Prime Minister or the President, the setting would be as designed by the Public Relation Officer or the Principal Information Officer. If it is a television interview, then you need the following: (*a*) cameraman; (*b*) sound recordist; (*c*) lighting technician; and (*d*) the sound technician.

The other way could be that the interview is to be held in a studio. In that case, you should adequately arrange the setting in the studio. For the radio studio interview, you would need a very good recording machine. You use a lip microphone which prevents extraneous sound from getting injected into the microphone. If the interview is only a part of what you are actually going to air, then it should be transcribed. Mark the important segments, and tailor the interview to the actual slot requirements with a suitable link to give necessary continuity. To do this, you would require an editor to do a proper cut and paste work of the tape.

Getting an interview can often be difficult because the interviewer is generally viewed with suspicion. To overcome this handicap, the interviewer has to be imaginative. The interviewer labours between two competing factors. One, the public has the right to know and you are the tool employed to gather the information. Two, from the legal point of view nobody can be forced into talking and hence, the job can be tiresome and at times, very frustrating.

Be operational for the interview. This is very important. It shows the importance of the interviewee and that he has not been taken for granted. In a nut shell, you must be ready right on time to start the interview. Arriving on time may be good in most cases, for one has to do things like setting up the camera, or recording devices before the interview. One should arrive 10-15 minutes before time in order to be operational on time. Outline your reasons for being there, unless you are working on something very sensitive. If you do not specify your reasons, it may create problems. Start the interview

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with a broad question. This helps you to size up the person and also collect your thoughts. It also helps to receive information you may not have anticipated and to chart out your course of action—a correct direction that the interview should take. Do not interrupt until the interviewee has relaxed. Avoid making the interviewee uncomfortable at the outset. It would be of little value. An interviewee kept at complete ease can be most helpful. The interviewer must not only be conversant with the subject matter of the interview but must also be a good conversationalist. All the important features of interpersonal communication come into play in an interview. In a face to face meeting, the stress is on both the language used in speech and the no verbal body language, but, in a telephonic interview, the stress would be on the tone and inflexion given to the words. In this type of interview, it can be rather difficult to assess the intended meaning since the other person's actual expression is hidden from sight. We shall now discuss the salient points to be kept in mind when conducting an interview in person.

On occasion, an interview may not be planned or rehearsed before it actually takes place. But then there are a few thumb rules that are fundamental to any interview. Preparing oneself to interview a personality, a celebrity or eve the person-on-the-street is actually an on-going long-term process. This is because one must be well-rounded, interviewer, skilled in the art of handling a variety of topics and areas as also a range of idiosyncrasies that are inherent in people in general. One must be prepared for any turn of events and still be able to take it all in one's stride, that is to say, with equanimity. One cannot acquire these skills overnight but must nurture them over a period of time. A great deal of deep study of persons and happenings is called for. The would-be interviewer must yearn to learn.

Some interviews are simply old wine in new bottles. Other seek to convey an innovation or idea that the interviewee has recently come up with. Yet other interviews are made out of the interviewer's idea(s): giving a new twist to an even, throwing new light on a discovery that had been accepted at face value, and such like. One must develop a keen sense of identifying material for use in an interview. One must also have the knack to rad more into matters that is at first apparent: something like reading between the lines. That way, a much-interviewed person may reveal a fresh side of the matter being discussed and perhaps also of his/her own personality hitherto hidden from public view.

Having a finely-turned news-sense helps to generate ideas for interviews. It enables one to capture a glimpse of the extra-ordinary in the most ordinary things and persons. It depends on the situation whether one come upon a fresh insight during the interview by asking hard-hitting questions or by putting queries in a gentle manner. These are tactics that ought to be learnt by assessing and recognizing the opportune time and place when it come your way. Alternatively, you could create the right atmosphere to make your interviewee reveal material which would from the basis for a good interview. In effect, the interviewer gives shape and direction to the interview, always allowing enough leeway for the unexpected utterance. One could then build carefully on what is sometimes said in such an offhand manner. The interviewer must, therefore, remain alert and latch on to every word that is said during the conversation. One can become adept in this technique only with practice.

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Advance preparation for the interview by way of well-thought out questions and a thorough consideration of approach is very helpful. One need not fear that the final outcome will sound stilted with not natural spontaneity. Usually the reverse is true. One will be able to pose the most appropriate questions when one is well-versed with the subject. But how should one conduct oneself when conducting an interview. At the outset, arrive on time for the interview. This will help keep the interviewee in good hamour. Taking notes is an essential part of interviewing: the two cannot be separated. Some take down everything, even irrelevant and redundant remarks. Take down only what is important. However, that may not always be possible. People sometimes stop taking when you start writing. You do not always know what is to have a flawless recall. A wrong quote can be most embarrassing professionally. It costs you your credibility. Now-a-days, there is the help of a recorder. Take permission of the interviewee before using it.

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Media Organizations of the Government: Structures and Functions

GOVERNMENT MEDIA ORGANIZATIONS: AN INTRODUCTION

The government does not own a majority of the newspapers and magazines. Yet, it is the government that remains at the helm of affairs in matters such as newsprint allocation, registration of newspapers and periodicals, conduct of research and collection and maintenance of exhaustive reference and archive material. The mammoth government media publicity network is an important 'source' of information for the private media organizations. The Press Information Bureau (PIB) is the central agency of the Government of India for the dissemination of information on government policies, decisions, programmes, initiatives and activities. It puts out this information to daily newspapers, periodicals, news agencies and All India Radio and Doordarshan.

The PIB has its headquarters in Delhi. The Bureau in Delhi consists of information officers attached to different ministries and departments of Government of India. A publicity officer leases with newspaper correspondents on behalf of the particular ministry or department by providing background information on official decisions and announcements.

The same officer provides feedback to the ministry or department of the Government of India regarding press relations and nature and extent of publicity measures to be adopted. In addition, the PIB evaluates public reaction and accordingly renders advice to the Government of India on its information policy. The PIB is specifically concerned with the accreditations to the government of correspondents, camerapersons, technicians and other media personnel. The PIB also organizes conducted tours of press personnel to places currently in the news. It facilitates the exchange of delegations of journalists through Cultural Exchange Programmes. Besides, the PIB provides a pictorial service which makes possible photo coverage of government activities. The PIB operates from its 37 field units. Two of these field units are information centres, eight are regional offices and 27 are branch offices, some attached with information centres.

The Publications Division is the largest publishing house in the public sector. It is the media unit of Ministry of Information and Broadcasting. From 1941 to 1943 the present Publications Division was part of the Home Department and was known as the Foreign Branch of the Bureau of Public Information. In 1943, it was transferred to the Department of Information and Broadcasting and renamed the Publications Division in December 1944. The Publications Division has various wings to oversee the production of print

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material. These are the Editorial Wing, Production and Art Wing, Business Wing, Administration Wing and Employment News Wing. The last mentioned Employment News Wing brings out the weekly Employment News in English and Rozgar Samachar in Hindi. The Publications Division seeks to provide information on every subject of national importance through the journals, books and albums that it publishes. It also acts as an agency that facilitates national integration and stimulates widespread interest in Indian culture. The Publications Division publishes some twenty journals, 'Kurukshetra' a monthly journal published in Hindi and English, has its focus on the areas of rural reconstruction and cooperation. Other notable publications include Aajkal, Bal Bharati, Yojana, India a Reference Annual, Mass Media in India. The quarterly newsletter of the Publications Division is called Samachar. The Office of the Registrar of Newspapers for India was started on 1st July, 1956. The Registrar of Newspapers for India (RNI), popularly known as the Press Registrar, heads this office. The office of the RNI maintains a record of the registered newspapers and periodicals in all languages of the country. It publishes annually the Press in India, volumes of which contain detailed information about the press, including circulation figures of the various newspapers and magazines, language-wise. The RNI decides the Newsprint Allocation Policy and revises it whenever necessary. Research and Reference Division is an agency that conducts research and provides reference information on a variety of subjects. The Ministry of Information and Broadcasting and its constituent media units utilize the information service of the Research and Reference Division. There is a separate wing that specifically collects and maintains newspaper clippings. Accredited media personell have access to the library maintained by the Research and Reference Division. India: A Reference Annual is published every year by this division. The National Documentation Centre on Mass Communication, set up as a part of the Division in 1976, documents and indexes news items and information about the mass media. It also compiles and edits the book Mass Media in India annually, which is an update on events and progress made by the government media in the previous year. The Photo Division comes under the administrative purview of the Ministry of Information and Broadcasting. It documents the socio-economic progress and cultural activities of the country through photographs. It houses an entire range of photographic negatives that have immense archive value. The positive photographic prints of major events in the news are distributed to the media through the Press Information Bureau. Periodic advanced training in photography is conducted for photographers of the state governments and for those from commonwealth countries.

The Press Council of India is a quasi-judicial body, constituted by an Act of Parliament. It has 28 members headed by a Chairman. The Chairman of the Council has traditionally been a sitting or retired judge of the Supreme Court. While twenty members are press personnel, five are members of Parliament and one each nominated by the University Grants Commission, Sahitya Academy and Bar Council of India. It hears complaints by the press and against the press regarding freedom of the press. It suggests guidelines on the ethical standards to be maintained by the press. The National Library was established in 1948 under the Imperial Library Act, 1948. It is situated in Belvedere Estate, Kolkata. It has more than twenty lakh volume in its custody. This number

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excludes the maps, manuscripts, Official Documents and books received as gifts or in exchange schemes.

The National Library is a subordinate department under the Ministry of Human Resources Development, Department of Culture, Government of India. The special feature of this Library is that it organizes exhibitions, lectures and seminars at the national and international levels. It is headed by a Director in addition to a Librarian. Short films, documentaries and telefilms are products of the Films Division, National Film Development Corporation and National Centre of Films for Children and Young People. Special programmes sponsored by Ministries of the government may be handled by private producers too. The Central Board of Film Certification is a censoring authority which grades and recommends films for exhibition for certain categories of audiences. The National Film Archive of India maintains a truly valuable collection of film negatives, and positive prints.

The Film Division was established in 1948. It produces and distributes documentaries, new magazines, 16 mm futurities, cartoon films and educational films for the different departments of the Government of India. These film are produced in each of the major regional languages. The Films Division has its headquarters in New Delhi, and regional production centres in Bangalore and Kolkata. The Division has its branch offices in various regions of India. The films produced by Films Division are released for viewing in cinema halls across the country.

The Central Board of Film Certification was established in 1952 under the Cinematograph Act, 1952. The Board has its headquarters at Mumbai, besides a regional office there. Its other regional offices are located at Bangalore, Kolkata, Cuttack, Hyderabad, Chennai, New Delhi and Thiruvananthapuram. The Board certifies all India and foreign films—feature, short and long films—prior to their exhibition. Advisory panels assist the original offices in the examination of films for their certification. Some of the most eminent people from various walks of life are invited to be on these panels. The Board, constituted by the government, is headed by a chairperson who is assisted by non-official members numbering anywhere between 12 and 25. The principles enshrined in the Cinematograph Act, 1952 and Cinematograph (Certification) Rule, 1983 serve to guide the members of the Board in their work. Provision has been made to allow a challenge of any decision of the Board. For this, one needs to file an appeal with the Film Certification Appellate Tribunal (FCAT). The FCAT has been functioning from March 1984. The Tribunal has its headquarters in New Delhi. The National Film Archive of India (NFAI) was established in 1964. It has its headquarters in Pune with three regional offices at Bangalore, Kolkata and Thiruvananthapuram. The archive is a media unit of the Ministry of Information and Broadcasting. It is the work of the NFAI to preserve films, audio and video footage. This it does in addition to documentation and research on films in India and even some foreign languages. The archive play a pivotal role in sensitizing the film viewing public to the nuances of film making. It organizes short courses on film making. It also organizes screening of films to audiences in select cities.

The National Film Development Corporation (NFDC) was established in 1980 with the state objective of promoting good cinema. It produces and finances films, oversees matters concerning export to Indian films, import of foreign films and their distribution, import of relevant technology and the production and distribution of recorded video

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cassettes. The NFDC provides financial support for the construction of cinema hall under its Theatre Financing Scheme.

The NFDC has made inroads into the programming of small screen. The metro and other channels on Doordarshan telecast serials produced or financed by the NFDC.

The Directorate of Film Festivals was set up in 1973 under the Ministry of Information and Broadcasting. It stated objective is to promote good cinema and Indian films. It organizes national and international film festivals in India. The Directorate gives away the National Film Awards.

Under the Cultural Exchange Programme (CEP), the Directorate arranges film weeks for the people in India. Similarly, it holds India film weeks abroad. The Directorate ceased to be an agency of the Ministry of Information and Broadcasting in July 1981, the Directorate of Film Festivals was shifted back to the Ministry of Information and Broadcasting. Earlier called the Children's Film Society, India (CFSI), it was established in 1955.

It produces and distributes films which essentially provide 'clean and healthy entertainment' for children and young people. Befitting this objective, the Centre and foreign cartoon films for children. The animation films produced by the Centre and foreign cartoon films dubbed by it in Indian languages, usually Hindi, are popular on Doordarshan.

Here, we shall briefly enumerate the various constituents of Akashvani and Doordarshan. Both the electronic media are funded by the Government of India and through the Akashvani and Doordarshan (Commercial Service Revenue) Non-Lapsable Fund.

Introduction to All India Radio (AIR)

Broadcasting came under the control of the Government of India in 1930 after the liquidation of the Indian Broadcasting Company. It was called the Indian Broadcasting Service. The same Network was renamed 'All India Radio' in 1936 and came to be known as 'Akashvani' from 1957, AIR's present network comprises 151 stations excluding the national channel, the integrated North-East Service and the External Service. Of these, 28 stations have a separate channel for commercial broadcasting, apart from the primary channel broadcast in the regional languages. In addition, there are three commercial broadcasting centres at Chandigarh, Kanpur and Vadodara. AIR covers 96.2 per cent of the Indian population.

The News Services Division, located at AIR's headquarters in Delhi, compiles and broadcasts news bulletins in English and all major Indian languages. The Division also undertakes preparation of newsreels, talks and various kinds of informational programmes which are broadcast on the national network.

The Audience Research Unit carries out extensive listener research on AIR's programmes. The data so collected is made available to AIR's programme planners. The Planning and Development Unit oversees the planning of the programmes. The Transcription and Programme Exchange Service facilitates exchange of programmes between radio stations. It also transcribes speeches of important personages from different walks of life. The recorded speeches are preserved in the Archives maintained by the Transcription and Programme Exchange Service. The Central Monitoring Services

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of AIR monitor broadcasts of foreign radio stations in various languages. The External Services Division offers the General Oversees Services and the Urdu Service. The output of the External Services Division's broadcasts goes on the shortwave. The Division brings out the programme journal called India Calling.

The National Channel of radio was commissioned on 18 May 1988. A separate department conducts the programming of the channel. The Commercial Broadcasting Service of AIR was introduced in November 1967 on experimental basis from Vivid Bharati Centres. Vivid Bharati is very popular with the listeners.

Introduction to Doordarshan

Doordarshan, as on 25 February, 1993 reached 82.4 per cent of the population through a network of 542 transmitters—66 high power transmitters and others low power transmitters. There are 22 programme production centres. In addition, Central Production Centre (CPC), with two large studios equipped with modem and sophisticated facilities, is in operation in Delhi since 1988. CPC undertakes production of ballet, telefilms, serials, and various special programmes. The administrative set up is headed by the Director-General of Doordarshan. The Director-General is assisted by Deputy Director Generals. Then there are programme producers and others.

Doordarshan has a national service (8.30 p.m. to 11.30 p.m.) and a regional service (5.00 p.m. to 8.30 p.m.). There are also morning and afternoon transmissions. Doordarshan introduced the second channel in Delhi in September 1985, and in course of time Mumbai, Kolkata and Chennai got the second channel. The Audience Research Unit of Doordarshan conducts surveys to assess the needs and the reactions of the audience. It evaluates the data so collected and makes suggestions to improve the programming on Doordarshan. The Doordarshan Audience Research Television Ratings (DARTR) are made public from the time to time.

In 1964, a high power committee headed by Mr. Ashok K. Chanda was appointed to look into the working of the various media units in the Information and Broadcasting Ministry. The committee categorically stated that in the Indian context it was not possible for a creative medium like broadcasting to flourish under a regiment of departmental rules and regulations. It is only by an institutional change that AIR can be liberated from the present rigid financial and administrative procedures of the government. For efficiency and economy, the committee stressed the need for decentralization. The committee recommended for AIR the corporate form which would provide it with freedom to evolve its methods of recruitment and devise a financial and accounting system appropriate to its creative activity. It said the Corporation should be set up by an Act of Parliament. It further suggested the separation of television from radio and wanted the formation of an Independent Television Corporation. The Government did not accept the recommendation for autonomous Corporation. The separation of AIR and Doordarshan, however, was brought about on April 1, 1976.

In 1977, the Janata Government, in pursuance of its declared policy to free AIR and Doordarshan from government control, appointed a Working Group, headed by B.G. Verghese, to recommend the future set-up. This group suggested the setting up of an autonomous national trust—Akash Bharati or National Broadcast Trust. It did not want two separated corporations for Akashvani and Doordarshan but suggested a highly

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decentralized four-tier broadcasting organization at Central, Zonal, Regional and Local levels. So far autonomous stated for the electronic media has not been realized.

There is work to be done even after government policies are framed and programmes are chalked out. The Publicity Wing of the government publicizes all such information and ensures that it reaches the farthest corners of the country. The government's publicity organizations play a most crucial role in disseminating information about the government's stand on any issue. The Directorate of Advertising and Visual Publicity brings out pamphlets, bill boards, booklets, advertisements in the print, audio and video media, audio visuals, short films, documentaries, etc., as part of the multi-media companies to propagate communal harmony, the literacy drive and the government's new economic policy, apart from spreading information on pertinent subjects like health, insurance, energy, environment etc. The Directorate of Field Publicity organizes dramas, contests and performances to involve the public directly with the message sought to be publicized.

The Directorate of Advertising and Visual Publicity come into being in 1955 and is an important agency under the Ministry of Information and Broadcasting for providing publicity to the Government of India. It has its headquarters in Delhi and Regional Offices in Bangalore and Guwahati. Its work is further facilitated by two regional distribution centres at Kolkata and Chennai with assistance from some 35 field exhibition units. The Directorate includes an Exhibition Wing, Mass Mailing Wing, Outdoor Publicity Wing, Research Wing, Distribution Wing and Language Wing in addition to the Audio Visual Publicity Cell. Each of these sections contributes in the preparation and distribution of multi-media campaigns, print publicity, press advertising, exhibitions and audio visual publicity. The Directorate of Field Publicity was established in 1953 under the title 'Five Year Plans Publicity Organization'. This unit was renamed Directorate of Field Publicity in 1959. It has been constituted under the Ministry of Information and Broadcasting. The Directorate carries out its work through Field Publicity Units and Regional Offices. The Directorate organizes contests, exhibitions and programmes which invite public participation even as they publicize information for and about the government. These activities are then evaluated by the Directorate of Field Publicity and suggestions placed before the government for necessary follow-up. The Directorate, therefore, may be said to be an interactive medium for the government.

At the time of its inception in 1954, this Division was attached to AIR. From 1960, the Division is a separate unit of the Information and Broadcasting Ministry. It has its headquarters in Delhi and eight Regional Centres and nine sub-centres. The sub-centres are at various district headquarters. The Division functions with 44 departmental troops, besides 700 registered parties of performers on its panel quarterly journals called Communicator and Sanchar Madhyam. The Institute has been organizing seminars and conferences on communication and related areas. The Library at the Institute deserves a special mention. It has a comprehensives collection of journals, periodicals and newspapers. The library is the largest specialized library in mass communication in India and owns nearly 22,000 volumes.

The Film and Television Institute of India, Pune offers diplomas in Film Direction, Photography, Sound Recording and Film Editing. Besides, the Institute conducts, technical training courses of short duration for Doordarshan employees in the various

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facets of TV programme production. The FTII has done immense service to the general public by making available to them short-duration Film Appreciation courses.

We read about the government media organizations relate to the print, film, and electronic media. All policies, plans and programmes of the Government of India are publicized through its official media organizations. In any sphere of public activity, be it economic, social, cultural or political, it is important to generate an informed opinion among the people. This information is channelized systematically and reaches the public in various formats like bill boards, press advertising, exhibitions, newsreels, films, posters and pamphlets. The administration of the various media organizations of the Government of India is overseen by the Ministry of Information and Broadcasting. The National library is an exception; it is directly under the Ministry of Human Resources Development. In the area of print, the authentic government view is provided by the Press Information Bureau, which is the official agency that issue daily press handouts about the activities of the government. The Publications Division publishes several volumes on Indian culture and heritage and other subjects. These books and journals are priced nominally. The Office of the Registrar of Newspaper for India is the government organization where newspapers and periodicals are registered. The circulation figures claimed by the newspapers and periodicals are further verified by the office of the RNI. The Research and Reference Division undertakes the documentation and cataloging work. The Photo Division documents government activities and the various facets of the Indian way of life. This photographic documentation is provided to the press and also field for future reference. The Press Council of India is empowered to judge the ethical correctness of any matter published in the Indian press. Its decisions on any case of dispute have to be accepted by the parties to the case.

The government machinery in respect of the film medium includes the Central Board of Film Certification, which certifies for exhibition Indian and imported films before public viewing. The Film Division produces short films and documentaries of topical interest. The National Film Archive of India collects and maintains negatives and positive prints of films of yesteryears. The National Film Development Corporation finances and produces feature films besides financing the construction of cinema halls. The National Centre of Films for Children and Young People, organizes films festivals for children and produces short films and animation films, specially for children. It also distributes children's films and cartoons after dubbing the dialogues in Hindi. The electronic media of All India Radio and Doordarshan are funded by the Government of India. Both have separate Audience Research Units. The News Services Division and External Services Division are important departments of AIR. The Central Production Centre of Doordarshan programmes such as ballets, dramas and concerts by top grade artists. The publicity organizations are by far the newsiest of the government media organs. The Directorate of Advertising and Visual Publicity organizes multi-media campaigns in the interests of the people. These Campaigns highlight national integration, health and family welfare and the government's economic and other policies. This advertising is meant to educate the people and keep them informed. The Directorate of Field Publicity executes its functions through field publicity units. It also assesses the public reaction to the governments policies. This evaluation by the Directorate is conveyed to the government. It organizes dramas, programmes and even contexts for general

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participation by the public. The Song and Drama Division has departmental troops and registered parties who perform before the public. The Division has an Armed Forces Entertainment Wing and a Sound and Light Wing.

The Indian Institute of Mass Communication (IIMC), New Delhi, and Film and Television Institute of India, Pune, are premier institutions of Mass Communication funded by the Government of India. The IIMC is equipped with an excellent library and other facilities to train the students in the latest communication processes. The FTII organizes orientation courses for in-service personnel of Doordarshan. It also offers diploma courses in special aspects of film making.

MASS MEDIA RELATED PROFESSIONAL ORGANIZATIONS

The nature of the mass media has by now been established. Historically, it should be clear that through considerable economic growth the largest units are industrial-type businesses. As a result, although originally established for the intellectual task of purveying news and opinion, they have become factories geared for the mass production of advertising. They cater to public taste for information and entertainment primarily to get and hold a pool of regular readers, listeners, or viewers whose attention can be sold to advertisers. The news-gathering and reporting service, and the editorial or opinion pages, represent financially small parts of the whole. Yet it is this news-reporting and opinion function upon which society relies for self-government. The news-reporting function has caused the press and government to be regarded as of coordinate importance; constitutional protection of the press against interference by government is grounded on the same reasoning.

The reversal inside the firm in weight and scope of the information and the advertising roles brings about a confusion of the controls on accuracy and interpretation of the news. It is not the first instance of such confusion, but it is the first time that it has grown naturally out of a basic change in the economic structure of the media. It now appears that the self-righting process—that is, the provision for equal and open encounter between opposing points of view—is dependent upon the journalists' ability to assure a fair hearing for each of the important constituent groups in national and international society. The control structure, as it supports or impedes the individual journalist's honesty, integrity, and courage in gathering, writing, and editing the news, and in expressing opinion, is similar to that affecting lawyers, doctors, and clergymen. It is impossible for a public agency to supervise the work of such individuals and unwise for it to attempt to do so. Journalists must check and correct each other, if it is to be done, and this means that they must construct and use a system of self-government based on professional ethics. The fact that they may be employed in a business primarily devoted to selling goods and services does not alter the lines of their responsibility, or those of business managers of the media, directly to society.

Ethics as a Limit on Business Goals

Can an ethical structure be provided within the individual business firm, and within the mass-communication industry, that will provide protection adequate to the needs of the community? To arrive at an answer to that question we must examine the control system already established and other contemporary ethical control structures in business and the

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professions, and venture a suggestion as to how the support needed by journalism could be constructed.

We do not have a great deal of reliable information about the extent to which the public agrees or disagrees with the policy and the performance of the news media. Franklin D. Roosevelt's success over heavy opposition made it appear that the print media lack influence, but the long-term swing of popular voting from 1932 to 1956 is contrary. Aside from their endorsement of political candidates, newspaper proprietors appear to hold few views or adhere to few policies in common. Efforts to study them have been frustrated by their somewhat canny reluctance to put their reputations in the hands of social-science research workers. However, we know from the Bernays surveys that some of the best of them, at least, believe the performance of the press varies from the ideals stated by respected figures in journalism.

Understanding the Elements of Staff Training and Discipline

It is clear that deviations from ideal journalism arise in the control structure of the self-sufficient, closely-disciplined news room. As a group, journalists lack an image of themselves as persons of importance able to negotiate with the community from the strength of a set of assumptions that guarantees their security. They are under the kind of discipline, from the time of entering upon work as young men until they retire, that sharply limits their initiative; they are concerned about their personal performance and efficiency rather than the performance of the firm. In its simplest aspect, perhaps, this discipline has to do with the style of writing and the arbitrary choices that have to be made among words, word forms, abbreviations, kinds of sentence structure, and rigidly arbitrary headline forms. The journalist is accustomed to adjusting rapidly to the exigencies of available space and to the difficulties that the copyreader may confront in letter-counting a headline. But this authority over form, whether personalized or inherent in typographical limitations, is dogmatic and final; it engenders a frame of mind that makes it difficult to switch from obedience to dissent when discussion of policy takes place in the same context used to deal with grammar. In far too many offices this discipline is administered in schoolmasterish fashion by an editor who has arbitrary dismissal powers. As a result, the journalist develops a negative image of himself and his submissiveness increases. Whether such powers are used (in some offices they are conditioned by labour contracts, in others by a professional spirit) is relatively less important than the psychological effect created when the journalist is subjected to rebuke and nagging in the intimate group to which his prestige is entrusted.

The system of internal control is described by Warren Breed, a sociologist, who has studied non-metropolitan daily newspaper staffs. He limited himself to newspapers with 100,000 circulation or less, and thus excluded the largest and best-known newspapers in the country. However, the internal control system appears to be a function of the personality of the owner rather than size or metropolitan location.

Formation of Attitudes

Editors, as a class senior to the journeyman journalist, form their attitudes during a considerable apprenticeship; they have been schooled in the publisher's policy while rising through the ranks. They read their own paper and become familiar with its social

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orientation. They have more or less frequent contact with the publisher through news conferences, policy meetings, routine office meetings, informal conversations, and perhaps social engagements. It is in the editor's own interest, in position, in advancement, and in enjoyment of the publisher's esteem, to know the office policy well. The editors do not take orders lying down. There is discussion, interaction, debate. The editor fights for his views, but it is taken for granted that the publisher has the final word when he wants it. This convention of discussion enables most editors to maintain their self-respect; few quit in disagreements with the publisher, and those who do tend to be younger men whose standards and values were brought in from the outside. All in all, Breed says, the characteristics of the news operation, despite its association with the dynamic rush of events, are those of the slow-moving sacred society in which great emphasis is placed on harmonious protocol and obedience to authority.

Writing what you know the boss wants to read is one road to recognition. "Nobody goes out and digs up something that is opposed to known policy". Breed says. "Thus the norms governing advancement in most cases are institutionalized in line with conformity". If a man shows independence in policy matters he is spoken to and set straight.

Policy, once formed, tends to perpetuate itself. It becomes part of the structure to be viewed as a value or norm. If it conflicts with reality, rationalizations are found to support policy rather than reality....News men retain various professional ideals but apparently the in-group norms and social relationships exert stronger pressure in the direction of policy.

Behavioural Patterns of Journalists

Breed classifies the staff men who have a relationship to executives on policy matters as follows: (1) Those who follow policy. (2) Those obligated to the boss for favours who therefore feel obligated to support his policy. Some staffs have a family spirit that accomplishes this purpose. (3) Those afraid to do anything except what they are told. (4) Those who follow because they respect the boss in spite of differences. (5) Open-minded writers of the sort who have not been disciplined to seek or ask for answers. Many such persons never think of professional obligations in terms of policy obligations. There is also an attitude of "Things are all right. Why fight?" Staff members of this kind feel no responsibility to the public. They argue that it is hard to prove who is right, hard to find time to gather evidence to counter official opinion. In the absence of evidence, authority rules and staffers frequently exceed the policy demands of the office. (6) There are independent staff members who consistently write what they see and feel without regard to office policy, even though their copy is changed by an editor. Such reporters, Breed found, were fortunate in family background, have personal qualities preferred by the group, and are of high socio-economic status; often a tolerant publisher aids their independence; they have a clear picture of a newspaperman's professional obligations and a firm determination to live them. (7) Finally, there is the ethical reporter who quits his job in protest. Such a one usually is also disillusioned with the press as an institution. These are few, because even when a writer operates within policy restrictions he has some influence on what is printed and this salves his ego. He sees his job fundamentally as reporting, not as policy-making. Moreover, some of the reporters, because of

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personality differences, get more freedom than others and as a result the less fortunate ones personalize their feelings of frustration. This diverts their attention from the boss.

Because he is satisfied with his work, the newsman is not alert to the shortcomings of his vocation. Stereotypes and traditional ways of doing things more readily perpetuate themselves when critical appraisal is lacking. Routine is his great enemy. Journalists are not rewarded for conceptualizing or analyzing social problems, but for being reporters and editors satisfactory to management.

News is a never-ending stream, a continuous challenge, and meeting the daily challenge is the newsman's job.

In this process news becomes a value to the newsman. It guides his activity in important ways. He defines situations in terms of news values, acts and reacts in terms of them.... The true professional man probes into his motives; he is fully acquainted with the elements of his work..... Until [the journalist's] awareness of societal inter-relationships is increased, probably by better training, his work will be hampered by standardization and tradition rather than fixed by a systematic professional group.

Understanding the Importance of Principles of Professionalism

The system of discipline for newsgatherers or reporters is not professional because most of the journalists do not take part positively in creating the spirit of the establishment. Instead, they are persuaded by the same routine of training and indoctrination that could produce a truly professional spirit to accept the role and the discipline that goes with the status of hired man. The question that now arises is whether or not this role for the journalist is the one that serves the best interests of the community and, if not, what changes might be suggested in the public interest?

This question is cardinal and fundamental: it brings into examination long-standing concepts of the role of the proprietor, the manager, and the employee. There is no standardized role for management, however. The power to hire and fire confers, by itself, no particular insight or skill in the management of men, and business history records an infinite variety of experimentation. Professionalism is simply one of the ways of seeking out the best employees available and of using the following principles, among others, in working with them:

- A man who is interested in his work will give better service than one who is one. He comes to identify himself with the firm and to feel he has a stake in it; he will require less supervision, produce more work, of higher quality, and provide a better example for others, than an employee who lacks such identification.
- Management is only as intelligent as its employees and co-workers; all things considered, the most intelligent employee requires direction only in the sense of utilizing his drive, giving it, along with the energy of co-workers, unified purpose and a sense of direction.
- Orderly classification of jobs and personnel policies—pay, promotion, problem and policy consultation, grievances—is part of the minimum professional system. This system curbs and harnesses many of the critical aspects of rivalry between men and assures the firm a level of experience and education suitable to each position.

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- Staff direction is supported by a consultation system based on order and precedent and is relatively free of whim and caprice.
- Opportunities are provided for employees to get further education and to develop special competence that carries prestige with readers and fellow workers.
- Opportunities are provided for leading members of the staff to cover news events of first importance wherever they happen, to become regional or national as well as local authorities on special problems.
- Salary schedules compare favourably with community and national averages for work of similar difficulty and, in any event, are high enough to keep the salary negotiations of the professional-class employees out of the trade-union pattern.
- Pension rights are funded and accompany the man if he changes jobs.
- All the news of importance is printed or broadcast without deferring to the selfish interests that may be affected.
- Financial control is unaffected; management retains all initiative and veto rights, but it is committed to delegating as much as possible of staff direction and work processes to professional-class employees. If delegation is incomplete, the benefits are reduced or denied; if delegation goes too far, if the authority is no longer actively and firmly in the hands of participant owners, the incentives are diluted and the staff may lack competition and drive.

The system is not simple to install and maintain, but when carefully managed it produces an institution that will maximize return on capital over the long run. It gives the owners the pleasure of association with intellectual equals and true companions and saves both the loneliness and frustration of running a business solely by giving orders to one or two associates.

Two Concepts of Professional Organization

There are two general concepts of professional organization of the press. The one most widely explored assumes that the ethics of journalism and of business are in conflict and that journalists must organize to protect themselves against the spirit of the counting room. This concept dominated the testimony of working journalists presented to the Royal Commission on the Press in England. Witnesses complained that the editor had lost status and power and that the business manager had taken over his prerogative. It is also implicit in the Hutchins Commission's report wherein the press is told to provide the improved service society needs or risk governmental interference.

The other concept is that the whole institution, business and communication combined, should undertake professionalization. Although less often found in scholarly consideration, this concept accepts the unity of communicators and their business partners, rather than seeking to make them opponents within the same firm. The whole-institution proposal offers the best opportunity for long-run success. It is the only kind of professionalism we have at this time. The omission of government from any part in the relationship is deliberate, and eliminates any possibility that professionalism would be considered an abridgement of freedom of the press.

The press is by now familiar with the ability of government to modify policies within a firm or an industry with reference to advertising, manufacturing, or distribution. In all

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respects except in the standards of writing and editing, the mass media have long been regulated in the public interest. Management, for example, is left free to fix wages above a certain minimum, subject to its ability to bring in revenues to meet the costs. The standards of advertising copy are regulated by law, by shop and community rules enforced by management, and by a large number of state and federal boards, including the Federal Trade Commission, the Food and Drug Administration, and the Post Office Department. All of the regulatory measures, private and official, have been adopted in response to sustained public criticism of business hardly different from the criticism of political bias in the news which is currently heard.

Comparing Editors and Managers as Rivals in Mass Media and Communication

Is the counting room a place which by its very nature excludes ethics of the sort needed by journalism? Is it hopeless to think of professionalizing the business of journalism and should attention be given, therefore, only to reporters and editors? An answer might depend upon the extent to which the professional ideals stated above are supported by conventions existing in business.

Would journalists organized apart from businessmen in the same institution be competent to define and meet the responsibilities outlined for them herein? That would depend on whether they were willing to accept a goal much more limited than that of the whole-institution concept. Their control would be, in the main, negative, even though it might have a number of positive benefits to society. The creative leadership needed to expand the information report would remain in the businessmen who handle the purse.

Explaining a Radical Programme of Reform: A Case Study

Haydn Davies, one of the journalist members of Parliament who testified before the Royal Commission, asked for legislation which would prevent owners from controlling their own businesses. He suggested outlawing monopolies, a statutory press commission treating the press as a public utility, fixed ratios of advertising and news, fixed prices, elimination of all sales promotion except that calling attention to intrinsic values of the publication, and tax relief for proprietors who, in effect, would turn their stock interest and dividends over to a foundation. Finally, he wanted the government to own all printing facilities and to lease them to those who wish to print periodicals. No newspaper could be sold or its doors closed without government consent.

Mr. Davies' ideas show the massive controls that would be necessary to separate the editorial and business departments of a communication medium. They did not find approval inside the Royal Commission or elsewhere in the non-socialist world. They are in part quite like the ideas used by the post-World War II Czechoslovak government in its "bright passage" phase from a syndicate-type democracy to Communism. Even so, ideas of this sort deserve examination of their origins and purposes. If the origin is in frustration, meaning that such proposals are the products of fruitless attempts by minority parties to get a hearing for political alternatives in an open society, they do not deserve to be ignored. Restraint of trade in political ideas, no matter how high-minded and patriotic the monopolists, means—in the parlance of the market—bankruptcy for democracy.

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The newspaper proprietor, as the man who has the strongest motive to manage his own capital, is inseparable from the mass-communications establishment in capitalistic society, and there is more point in considering a code of professional behaviour for the whole establishment than one solely for news personnel. A balance of ideas in the marketplace of thought requires concern with the whole establishment. A code limited to the editorial department would either be weakly effective or result in a shift of responsibility to men without training for the job.

Reinventing the Case for Business Leadership in Mass Media and Communication

Does the moral web of the community support business principles upon which a professional organization of the press may be built? Are the principles enunciated by Clarence Francis adequate? Are they able to get acceptance as building blocks in a professional structure?

Business provides a basis for an ethical system more representative of society than does the craft of the journalist. Businessmen are accustomed to think about and deal practically with community-wide problems. The leaders among them have come to accept responsibility for the economic progress of the community, as defined both by themselves and by governmental policy, and insofar as that progress may be realized by initiative, intelligence, and work. In spite of the number of narrow persons among them, a narrow view of community objectives does not prevail, and present goals are subject to enlargement by discussion.

Journalists, by occupation, are trained for a passive but intellectual role in the service of die community and its leadership groups. Not all journalists accept this role; many admire and would follow the example of Greeley in his effort to organize the community politically as well as to lead it intellectually; but when they move out of the editorial conference room into the theater of political action, they no longer are subject to the authoritative interaction of other journalists alone but to the authority of the political group which they have joined.

Responsibilities of Business

Businessmen grow up in roughly the same ethical environment as journalists, but today the responsibilities of business include the progress of the community, higher standards of living, higher productivity and abundance, control of the swings of the business cycle, as well as keeping the community favourable to the market place. Businessmen may lead or at least support such large-scale adjustments as the flight to the suburbs, but some of them—particularly those still in the central city—will also be interested in clearing away the blighted areas left behind; when curative measures are taken, businessmen will do the work. They are interested in freedom, although they are not always aware of the reciprocal obligations that attach to it and some may not voluntarily accept the rights-and-duties convention, but in this they are by no means alone; they are selfishly interested in maintaining freedom of choice, to avoid having their hands tied by regulations. They occupy the central position in the communications institutions and they, and only they, have at this time the capacity to evoke a professional spirit in their establishments and to dedicate it to the community. They have at their disposal the bulk

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of the imagination, leadership, and enterprise needed, and they have control of the resources available for the work.

Businessmen are increasingly aware, because of studies they accept, of the extent to which the individual, in J.M. Clark's words, is "molded in body, mind, and character by his economic activities and relations, stimuli and disabilities, freedoms and servitudes" so that he is the social product of the system he helps maintain. In addition, a surprisingly large number of businessmen—surprising in view of the prevailingly unfavourable publicity business has received at the hands of historians and social scientists in general—have high standards of truthfulness in advertising and selling, fair competition, fair self-assessment and payment of taxes and what Bowen calls the "rules of the game" of business.

Long-term Behaviour Patterns

The concern that business has for the economic well-being of the community might be described as enlightened self-interest, the kind of practical ethics that businessmen were taught in the nineteenth century. A moral judgement in this setting was likely to be motivated by religious teaching, internalized in conscience. In its post-depression twentieth-century orientation, the Judeo-Christian import of ethics has shifted away from the individual conscience to a pragmatic evaluation of action in terms of the risk that it will trigger legislative restraints or other reprisals by the community.

Bowen says that the nineteenth-century ethical heritage of business influences men to (1) observe the rules of property; (2) honour contracts; (3) refrain from deception and fraud; (4) be efficient and promote economic progress; (5) protect life and limb and the health of workers and the general public; (6) compete vigorously and, in case of the failure of competition, to act with restraint; (7) accept and respect the economic freedom of consumers, workers, and owners; and (8) have regard for the human rights of workers. These rules were implicit in Adam Smith's economic theory as contained in The Wealth of Nations, because his concept united self-interest and the public interest. That these goals were somewhat beyond the ordinary reach of men, as are some of those expressed by Clarence Francis, does not invalidate the claim that they influence conduct. When A.T. Stewart, the New York large-scale merchant, established a policy of one price for all, plainly marked, and granted reasonable return privileges to his customers, he was applying literally the moral code of the nineteenth as well as the twentieth century, and the fact that his policies received considerable publicity and were widely copied by others, including Wana-maker, shows that in them the practical blending of ethics and business policy had a certain evangelical character in its impact on the public.

Problems arise in Industry, not Ethics

Bowen says it has been the lot of businessmen since the enormous growth of industry that they have been judged as ethically derelict when in reality their problems stemmed more from malfunctioning of the economic system than from the ethical system. Large-scale enterprise conferred a power on individual capitalists derived from monopoly or concentration; fluctuations in business activity beyond the control of businessmen in a free-enterprise system produced unemployment and dislocation of human beings; technological unemployment grew out of the need to conserve resources and increase

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productivity; society afforded inadequate protection against illness and old age; the disparities in income and opportunity made the lot of some men intolerable and the life of others bare-and uninteresting; there was wasteful exploitation of natural resources when the community lacked the wisdom or legal apparatus to protect itself. Some men were degraded by materialistic, competitive, and invidious standards of consumption. And there was frequent disregard for the social costs of economic activity. The present-day mixed economy, the blend of freedom and regulation, resulted from social legislation critical of business operations. This criticism tended to express the ethical norms of the community; business practices were emended and today reflect an entirely different relationship to stockholders and to the community than in the nineteenth century.

Observance of the reaction of business to public opinion since the great depression provides hope for the objectives implicit in this concept. Although the ultra-conservative elements, those obviously favouring a system of business tyranny, have become more clearly visible as a result of heavy taxation and controversial legislation meshing American economic interests with those of other countries, the liberal element has also become more visible and effective. The intensity of conflict within the community provides an index of the responsiveness of some businessmen to the demands of public opinion and the reluctance of others to accept a new interpretation of self-interest in terms of public interest. The reaction of business to public opinion also suggests that improvement of ethical attitudes will flow from more clearly articulated public demand. The communications media, being at the centre of and visible to the whole community, cannot escape the full impact of this demand.

Businessmen are members of society who have acquired many or most of the social expectations of what business should contribute to the community. The wide diffusion of ownership has given greater influence to professional managers who sit as members of a council on policy and project today's problems into the future, correcting insofar as they can for trends that appear unfavourable. "Business is sensitive to changes in the market for its goods and equally sensitive to changes in the market for the business system itself. In both markets it will rise to what is expected of it—but not much higher than that," Bowen says.

When professionalization of journalism is considered, it is often said that journalism does not fully possess either the general or the legal-medical criteria and it is sometimes assumed that for it professionalization is therefore difficult if not impossible. Such a conclusion overlooks the infinite variety professionalism takes; moreover, the practice of law and medicine is undergoing changes which bring it constantly closer to the institutional forms of journalism. The Hutchins Commission, observing that most journalists are employees and that their employers take ultimate responsibility, found little hope that journalism could reach professional status. It observed:

No public service is more important than the service of communications. But the element of personal responsibility, which is of the essence of the organization of such professions as law and medicine, is missing in communications. Here the writer works for an employer, and the employer, not the writer, takes the responsibility. In the mass media, except at the higher levels of writing, the identity of the individual writer's product tends to be merged in a joint result, as in newspapers, where it is divided among

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reporter, copy desk, and makeup desk. The effective organization of writers on professional lines is therefore almost impossible.

The techniques used by journalism are, indeed, the same techniques used by literate and scholarly men throughout the ages; to them have been added the facilities of printing and these expand the responsibility of the journalist through the community in somewhat the same way that the responsibilities of teachers and ministers are spread through the community. Edition deadlines require completion of work in a fixed time, seriously straining the ability of the journalist to go through the routine of verification and evaluation of material which scholars prize so highly. Ability to do reliable work under these conditions results from mastery of specialized techniques. Do these techniques, even assuming their special difficulty, deserve classification as of less than professional grade merely because many men are literate and could do the work of journalists if they had extra training in work at high speed and under pressure? The answer appears to be affirmative unless the techniques and adaptation result from and are accompanied by a long period of systematic training that clearly makes the journalist a specialist, possessing not only the general arts of literacy but specific understanding that non-journalists do not have.

Compensation and Discipline

The method by which newsmen are paid differs little from the way many doctors and lawyers in corporate or group practice are paid, but the range of earnings finds journalists in an inferior position and this fact causes many of them, at the peak of their abilities, to leave journalism for public relations or some other work. At the same time, others equally competent stay on all their lives.

Though journalists have a sense of responsibility for the competence and honour of the profession as a whole, they are frustrated in making this concern felt because there is no public or private forum in which they are free to express themselves. The lawyer and doctor are put under obligation to identify and to adopt the best available techniques. There is a large and complex system of professional publications serving, through reports of research, to criticize and rectify imperfect procedures and practices that do not meet professional standards. The journalist who wishes to identify the best techniques and to assert leadership must create his own forum, provide his own publication, and distribute it. If he has charges to bring against an unethical colleague, he must act in a situation where the values are more those of supervised schoolboys than of a mature profession.

Responsibility for the Joint Product: As to the assertion that the journalist's product tends to be merged in a joint result by the overlapping authority of the writer, the copy editor, and the makeup desk, there is hardly an essential difference in the organization of responsibility here than in the operating room of a hospital. If anything goes wrong with the way a story is handled it is fairly easy to pinpoint the blame; the law holds both author and publisher responsible. The task of the original writer is very complex: he deals with a living system in which his powers of observation are subject to several kinds of error. He is judged and criticized according to his ability to present a clear, concise, meaningful, and objective account of a significant event or phenomenon. After the story is written it has the stability of inert matter; it is not very hard to tell who did what in the editing and printing processes. It is more difficult to decide whose judgement was

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correct, but this is also true of a surgical team operating with a complex, living subject capable of several kinds of spontaneous reaction.

The group practice of law is also a fixture of the complex society. The lawyer is often as much responsible to the other lawyers for his performance as is the journalist to others of his staff, and while somebody in the firm is ultimately responsible to the client, the lawyer has at stake his public reputation—normally of greater value to him than an individual fee. The journalist is less firmly rooted in one community only because his relationship to other journalists is governed by the rules of business rather than by the conventions of a profession. This impairment of journalistic status is not difficult to remedy, for it can be corrected by a more intense educational experience and by conventions inside the firm which confer commensurate status and dignity on the journalists.

How Professionalism Comes About: The impetus for a professional movement can develop either within or without the vocation concerned. If it arises within the motive may be partly to create a shelter of monopoly under which practitioners can pursue their self-interest and partly to improve services to the community. If it arises without, it comes usually when society is in an ugly mood of reaction against abuses inside the vocation. Such an ominous and emotional mood is likely to result in blunderbuss efforts at correcting abuses through legislation; the only countermeasure open to practitioners is to correct or prevent abuses themselves.

When there is no professional organization, when as a consequence the practitioners are apathetic toward community needs, the way is open for non-moral behaviour, for corruption and abuse of the institution. In the media, apathy forces the best elements to provide a shield behind which the incompetent elements can work their will in their communities. Freedom of the press, they say, protects them in their apathy, and it does.

When professional controls exist in a democratic society they tend to be highly decentralized. This makes them more difficult to use, and if they are not used a condition of disgust even worse than apathy develops as practitioners react against the pseudo-professionalism from which they had expected so much. A professional system without significant standards of excellence and discipline is worse than unorganized status, for society is likely to relax its vigilance, at least for a time, when professional controls are established. Professional organization is not effective without high-quality leadership, but it does provide rewards and recognition for leaders; in fact, professional organization is useless unless it is clearly an expression of an already existing professional spirit. Although this spirit may be shared by a minority of the persons affected, when it exists in a valid setting it can be taught to others.

Explaining Journalism as a Vehicle for Leadership

The importance of journalism is that it is a communications vehicle for leadership of all sorts in the community, a vehicle provided either by its practitioners in their own right or by them in their capacity as transmission agents for other leaders. Mass communication has a virtual monopoly on the attention of the mass public. If society is to be efficiently organized it would seem that the press will have to take part either as a principal or as an agent of principals. Apathy of individuals with respect to the whole society under these circumstances entails assignment of the leadership role on the basis of random or

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accidental factors and each crisis arising in the community makes necessary the selection of new leaders and the building of a new organization to deal with it.

Feedback from the Community

Professional organization and communication provide the feedback of signals which enables individuals and firms to monitor their behaviour. In the long run, the use of such feedback by an elite inside the professional group appears to be the only substitute for control from the outside by untrained members of the general public. It is feedback that provides an opportunity for a firm or practitioner to relate activities to social norms. Otherwise, events in the outside world appear to have no relevance; one can do as he pleases. For the firm, this feedback may have implications for news or editorial policy, for attitudes of employees toward the public, or for some aspect of service relationships with the public. For the individual, it may have to do with adequate training for the role of journalist, performance in an instance important to the community, conflicts or agreement between personal or professional behaviour and the social norm. At any rate, it is clear that instilling moral norms in the individual is not sufficient guarantee of professional behaviour in the social interest; the situation of society is so complex that a set of institutional principles is needed to which the individual practitioner can refer when he is confronted with circumstances for which there is no norm, or at least none known to him. Professionalism provides these principles and specific rules as interpreted in the long stream of interaction with the community: it helps reject apathy and drift as directing forces in the organization of society.

Tests for Entering a Profession

Professional men give expression to their sense of responsibility by providing tests for the entrance of neophytes. Professional organizations in law and medicine, working with schools to which they can give or withhold accreditation—that is, the right to operate inside the profession—prescribe a minimum course of study for all trainees and cap this with formal examination and the issuance of a revocable license to practice. Many other professional organizations, including those of public-school teaching, social welfare, accounting, public administration, engineering, and architecture, also establish effective minimum standards in one way or another. At present, the only generally applied tests for entrance to the practice of journalism are the ability to read and write, and some critics of journalism doubt that this test is administered so as to catch all illiterates.

Explaining News and Advertising as Commodities in Mass Media and Communication

The joint interests and responsibilities of the firm with respect to advertisers and readers must be acknowledged, but they are clearly separable. Insofar as the entrepreneur in mass communication employs his capital for the sale and distribution of advertising services, the courts have held that he has no special privileges in business or in society. But in his semi-industrial role as a collector and disseminator of information, he has considerable protection against interference, because it is assumed that the political system cannot survive without this service. If adversaries conspire to use personal or political power to threaten his income from advertising in order to weaken his

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independence as a carrier of information and opinion, government will protect his establishment if called upon to do so. But if he chooses to give in to pressure rather than ask for protection, and if he surrenders quietly without the public's knowledge, the information he purveys is biased and works to accomplish a distortion of the political system. The protection society affords the press against official intimidation is considerable: it includes habeas corpus, trial by jury, sharp limitations upon the contempt powers of the courts, protection against special and punitive legislation, and a flat ban on the censorship of political material. But the private pressures on the management of mass-communication enterprises work against no countervailing force except that which is capable of ethical description. Only the personal character and intelligence of the individual entrepreneur, as expressed in his own actions and in instructions to his staff, protects the public against pollution of its information sources. And if the contaminants are carefully apportioned so as not to cause widespread loss of confidence, the mixture can be continued indefinitely. Typically, it is the work of ethical organization to monitor institutional performance in reporting news and to implement counterpressures to apathy and corruption. To say that advertising is in a position to dominate the mass media of communication is by no means correct, for, if in the mind of the controlling entrepreneur, his role in providing public information is of greater value than the service he performs for advertisers, regardless of the relative size of his income from readers and from merchants, then advertising merely contributes to support of the economic facility by which the news is carried to the masses in a manner and on a scale befitting the industrial age. It does not exert a damaging influence on contents of a medium whose staff is determined to put the news value first.

Knowing the Professional Council of the Press

The importance of a professional council has been mentioned. A council can give wide support to professional standards. The British, with a press system almost identical to ours, introduced a General Council of the Press for this purpose in 1953. It is an independent body of twenty-five members supported by organizations of editors, journalists, and newspaper proprietors; its jurisdiction is national in scope.

Fifteen members represent editors and journalists and ten represent owners. The participating groups are the British Guild of Newspaper Editors, somewhat like the American Society of Newspaper Editors; the National Union of Journalists, comparable to the American Newspaper Guild; the Institute of Journalists, an organization with some of the characteristics of Sigma Delta Chi, the ASNE and the Guild; the Newspaper Society, composed of proprietors of provincial dailies and London and provincial weeklies, a group somewhat like an amalgam of the regional daily groups. Inland Daily Press Association, Southern Newspaper Publishers Association, and the National Editorial Association; and two Scottish groups of proprietors. The members are elected by the groups they represent for three-year terms.

The purposes of the British Council, as set out in its constitution, are to defend the established freedom of the press, to maintain the highest professional and commercial standards, to keep under review problems of access to information, to aid education for journalism, to "promote a proper functional relation among all sections of the

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profession," to promote research, to study concentration and monopoly, and to publish reports of its work and its investigations.

What the Council Does?

In practice, the Council sits to consider any problems it finds to be within its stated objects and it receives communications from the public and from government officials about the performance of the press. It has a general-purposes committee which meets on call and which investigates complaints about press performance. The full Council holds quarterly meetings, issuing statements of its findings after each meeting that are widely quoted in the press. It also publishes an annual report. Its sole method of influencing either the press or the public is through the medium of its public statements. These have the character, though not the force, of court opinions and are based on investigation and consideration of the facts in disputes brought to its attention. The Council has no privilege against libel suits or contempt action by the courts or Parliament; it is under the same obligation as any journalistic group to issue accurate reports.

Criticism of Journalistic Behaviour

The largest part of the Council's business is dealing with complaints about the behaviour of journalists in line of duty—complaints alleging violations of privacy; imposition on persons in the news or their families; sensationalism and even pornography in news, features, and photographs; breaches of professional ethics; and infringements of official privilege by publication of restricted documents. The Council has found itself speaking for the press in explaining how journalism does it work and what freedom of the press consists of. It has defended the popular mass-circulation newspapers except as to exploitation of sex crimes and sensation in the news and has been attacked, on this account, as a gang of journalists defending other journalists. To such complaints the Council has replied simply that it does not defend journalists, but the freedom of the press.

The problems dealt with are those which have long caused tension between the press and the public. Before the establishment of the Press Council complaints about press performance rarely were answered; the public tended to build up a general attitude of ire and indignation against the press. Prompt investigation by the Press Council has helped to clear away some of the indignation, but has not satisfied everyone. The Council says that some of the critics are "in need of the curbs they propose for others, since they themselves are guilty of the offenses they allege—wild exaggeration, distortion of the truth, and the unproved assumption that they speak for the nation". It has not hesitated to censure particular newspapers and particular journalists when they are found guilty of unprofessional practices. The Council's statements have been widely published, thus giving publicity to a wide variety of case studies of journalistic standards. They have made it more difficult for editors and journalists to engage in unethical and unfair competitive practices. When journalists have been unjustly accused, or have been imposed upon by persons selfishly interested in getting into print only their own version of an event, the Press Council has defended them with dignity and firmness.

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Criticism of the Council

Thus the Council considers disputes according to the established ethical system of the community and lets its decision run accordingly. When criticized as ineffectual, it replies that it does not want the legal power to summon witnesses and take testimony under oath, nor the power to disqualify or punish journalists found guilty of unprofessional practices. Such powers would bring in the government and might interfere with freedom of the press, it says. Many critics find the Council unsatisfactory because it consists solely of journalists and is weakly financed by its sponsors. These critics describe reproof of erring journalists as mere slaps on calloused wrists. All such criticism runs either to the admitted immaturity of professional spirit or to the demand that the Council take on official status. The proponents of an official Council have yet to demonstrate that it is compatible with political freedom.

MAJOR CENTRAL GOVERNMENT MEDIA AGENCIES: AN OVERVIEW

All India Radio Akasvani: An Introduction

All India Radio (AIR) popularly known as Akasvani is the prime media channel for keeping the people over the entire length and breadth of the country, informed of government's policies, plans and programmes. Through a network of 171 broadcasting centres AIR contributes towards the promotion of the cultural richness and unity of the country and a sense of integration among the people narrowing the gap in outlook between urban and rural life and between one linguistic or ethnic group and the other. It also communicates health and craft to enable the farmers improve their lives and work efficiency.

As in the previous years AIR mounted number of programmes on Family, Welfare, Protection of Environment, Energy Conservation, Consumer Protection, Social Evils and Agricultural Rural Development, Programmes on National Integration and Communal Harmony were broadcasts. Various programmes of New Economic Policy of the Government were broadcast with emphasis on liberalization schemes.

All India Radio arranges lectures in the memory of Sardar Patel, the first Minister of Information and Broadcasting and Dr. Rajendra Prasad, the First President of Indian Republic. These lectures are arranged on National hook-up in English and Hindi respectively. The 1991 lectures on Sardar Patel were delivered by Shri Vasant Sathe, chairman, ICCR, a well-known thinker of the country. The topic was "National Unity and Integrity—threat perceptions". The Rajendra Prasad memorial lectures were delivered by Dr. Karan Singh a senior statesman, and thinker. The topic was Vedant aur Vishwa Chetna.

Understanding the Broadcasting Network in India

All India Radio network consisted of six radio stations in 1947. Now there are 173 Radio Stations. These cover 97 per cent of the population spread over 89.6 per cent area of the country.

During the period from April, 1993 to July, 1994, All India Radio has commissioned New Radio Stations at Obra, Mercara, Bhawanipatna, Kavaratti, Dharamshala, Jaisalmer, Idukki, Ahwa, Ootacamund and Tuticorin, Local Radio Stations at Berhampur, Guna,

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Sagar, Bareilly, Faizabad, Jhansi, Merkapuram, Raichur, Daltonganj, Bolangir, Karwar, Hamirpur, Nowgong and Dhule; Varanasi 1 KW MW Tr. for VB, Delhi 2x5 KW FM Tr. for stereo, Jeypore 100 KW MW Tr., Bikaner 20 KW MW Tr., Jammu 3 KW FM Tr., Kolkata 50 KW SW Tr., Itanagar Type 1 (R) Studios, Passighat MP Studio, Tura Type I (R) Studios, Panaji 2 × 3 KW FM Tr. Stereo, Itanagar 100 KW MW Tr., Kolkata 5 KW FM Tr. Stereo service, Hyderabad 50 KW SW Tr., Jabalpur Type I (R) Studio and Bhopal 50 KW SW Tr.

The following projects were technically ready during July, 1994, Local Radio Stations at Poonch, Nasik, Daman, Osmanabad and Karaikal; New Radio Stations at Lungleh, Relay Centre at Kullu 3 KW FM Tr., Mussoorie 2 × 5 KW FM Tr. and Uttarkashi 1 KW MW Tr., Jaipur 50 KW SW Tr. Shimla 50 KW SW Tr., Gangtok 10 KW SW Tr., Itanagar 50 KW SW Tr., Guwahati Additional Studio facility, Passighat 10 KW MW Tr., Parbhani Type I (R) Parbhani Type I (R) Studios, Panaji 2 × 250 KW SW Tr., Panaji type III (R) Studios, Mumbai 50 KW SW Tr., Bangalore 4 × 500 KW SW Tr., Thiruvananthapuram 50 KW SW Tr. and Chennai 'C' 2 × 10 KW MW Tr.

Conducting National Symposium

On the eve of the Republic Day, AIR broadcast Sarva Bhasha Kavi Sammelan (National Symposium of Poets) with the Hindustani translation over National network and regional versions from the respective Regional and Zonal Stations which is relayed by other stations in the region. Sarva Bhasha Kavi Sammelan with 16 reputed Poets, each one from a different Indian Language was organized at Lucknow on 1 January 1994 before an invited audience.

Explaining Programmes on Plays

Plays are one of the most popular Radio programmes. Even though audiences are struck by the glamour of TV Video and cable TV programmes, Radio plays have a substantial listening. People enjoy listening to Radio plays and create their own pictures in mind with the colours and shades entirely of their own choice. Moreover, Radio plays come to the listener in his own mother tongue, in his own dialect, in the language of his own region.

About 80 stations of All India Radio broadcast lays in various languages. Radio adaptations of outstanding novels, short stories and stage plays are also broadcast, besides original plays. A large number of stations regularly broadcast family drama serials projecting the current socio-economic issues.

National Programme of plays is broadcast every 4th Thursday of the month in Hindi and its regional versions are broadcast by the relevant stations simultaneously.

Master copy in Hindi is sent to the non-Hindi stations also for translation in their regional languages. The original scripts are mostly selected from outstanding plays received from various stations in different language regions. Some of the plays broadcast in 1993-94 and appreciated by Press and listeners are: Mahavishva (Telugu) by Shri K. Sadashiva Rao, Jagrat Rashtra (Kannada) by Late Krishna Kumar Kallu, Tum Mere Pas Raho (Urdu) by Bashir Shah, Ulka (Marathi) by Late Vishnu Sakharam Khandekar, Nostalgia (Kashmiri) by Nirmala Agarwal, Yeh A-Vhelne Kyon by S. Krishnan, Lalmohan Ka Sansar (Bengali) by Chitrabhanu Bhowmic. Every year, a hialarious

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programme of skits and humorous plays entitles 'Happy Thing' is before a packed audience. Drama groups from various stations participate in this very popular programme.

A colourful evening of short playlets 'Natya Sandhya' was organized on 31 January 1994, following prize distribution by Hon'ble Minister for Information and Broadcasting. The plays were presented before an overwhelmingly large audience in the Mavalankar Auditorium, New Delhi. Teams from AIR, Jalandhar, Delhi and Kolkata participated. The entire programme was telecast by Doordarshan on viewers demand.

Operas, musical plays and folk drama also have proved tremendously popular in most of the regions. Many stations of AIR are making extensive efforts to record most popular folk play and operas. This would be an important contribution of AIR in not only exposing its listeners to these classics but also preserving the classical heritage of regional theatre, folk plays and operas. In the National Programme 'Prithvi Putra' Opera written by Padmashri Chiranjit was broadcast in September 1994.

To discover fresh talent and to encourage talented playwrights to write specifically for Radio, All India Competition for Radio Play rights is organized in 19 prominent languages of India. The response received so far has been beyond expectation. In 1993, 5,000 entries were received.

Prizes of Rupees, 10,000, 5,000 and 3,000 are awarded in each languages for the first, second and third entries. Besides, additional prizes of Rupees 10,000 are awarded to the plays considered best in the humorous category in each language. All the prize-winning entries are translated into Hindi and then circulated to all stations for further translations in various Indian languages.

To further improve the quality of Radio Drama, All India Radio has been organizing seminars, production workshops and rigorous training programmes for programme officers involved with drama production from time to time.

A fruitful workshop-cum-seminar was organized at Delhi in collaboration with Deutschewelle (Cologne) from 16 November to 19 December 1993. The programme officers incharge drama from various stations of AIR participated. Professional broadcasters, veteran writers, producers and other media experts were also invited.

Introducing the Vividh Bharati

The popular entertainment programme, known as Vividh Bharati is broadcast from 34 centres, including three short wave transmitters at Mumbai, Delhi and Chennai, for a total duration of 13 hours and 15 minutes on week days and 13 hours and 45 minutes on Sundays and Holidays. Film music, humorous skits, short plays and features are presented in these programmes.

Explaining Commercial Broadcasting in India

Commercial Broadcasting on Radio introduced in November, 1967 from Mumbai, Pune and Nagpur on experimental basis, is today carried by 30 Vividh Bharati centres. Vividh Bharati Service Varanasi is not yet a full fledged Commercial Broadcasting Centre. Advertisements are accepted in any language as tape recorded spots of 10, 15, 20 and 30 seconds duration. Sponsored programmes were introduced in May 1970. From April,

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1982 commercial services were introduced on Primary Channel (Phase-I) before and after the national news bulletins both in the morning and evening.

The Commercial Service on the Primary Channel (Phase-II) has been introduced from 26 January 1985 from 55 AIR Stations. Now the number of Primary Channel (Phase-II) stations have gone up to 61. Spots for Phase-II are being accepted in the rural programmes, women's programmes, listener's choice programmes, youth programmes, play and other popular programmes. The gross revenue earned from commercials on Vividh Bharati as well as the primary channel, during 1993-94 was about Rupees 94.5 crore.

Introducing the News Services Division

The year 1993-94 saw significant improvements and expansion in the News Services Division's (NSD) activities as well as of coverage of crucial national and international developments.

Launching of the Hindi News Pool, introduction of another five-minute bulletin in Oriya from AIR Cuttack, of atri-weekly news summary in Maithili from AIR Darbhanga, hastening the computerization process in the General News Room in NSD and in the Regional News Units are the major achievements.

Major coverage in news bulletins and news-based programmes included the Assembly elections in five States and Delhi, the devastating earthquakes in Maharashtra, Karnataka and Andhra Pradesh, the Statement in Hazratbal Shrine and its peaceful resolution, the elections in Pakistan, foreign visits of the President, the Vice-President and the Prime Minister and the SAARC and Commonwealth Summits.

The News Services Division added a feather on its cap on 15 August 1993 when a Hindi News Pool was started. It fulfilled the long-standing demand of several Members of Parliament and other eminent people.

To meet another demand of the people of Orissa and their representatives, an additional five-minute news bulletin in Oriya was introduced from AIR: Cuttack. To meet a similar demand of the Maithili-speaking people in Bihar, a weekly news summary in Maithili was started from AIR: Darbhanga. On further demand, the summary prepared by the Regional News Unit in AIR: Patna was made thrice a week. Another notable improvement during 1993-1994 was the increased use of voice-casts from AIR Correspondents in home and abroad in the news bulletins, both in English and Hindi. This gave the listeners a feel of the ground situation and authenticity about important coverage.

Computerization in the News Services Division got a boost with the installation of the Fax-cum-Message Retrieval and Transmission System, linking the NSD with 31 Regional News Units in State capital and other AIR Stations.

The election processes in the States of Uttar Pradesh, Madhya Pradesh, Rajasthan, Himachal Pradesh, Mizoram and the National Capital Territory of Delhi, right from the filing of nominations till the polling and declaration of results, were adequately covered. An Election Cell was specially set up in the NSD for the purpose. Elaborate arrangements were made in the NSD and in the RNUs to promptly give the results to the listeners. From 28 November to 1 December 1993 the duration of some bulletins was extended to accommodate more election news. The highlight of the election coverage was a satellite-

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based 30-minute programme, "Assembly Elections 1993" from 2130 hours for five consecutive days from 27 November AIR: Delhi studio (phone-in) was linked with the studios in Lucknow, Bhopal, Jaipur and Shimla stations via satellite to give to listener all over India a live bilingual discussion on the election results and the emerging scenario. Experts in Delhi studios interacted with experts and AIR Correspondents in the four regional stations.

The division was the first in the world to give the news of the devastating earthquake in Maharashtra, Andhra Pradesh and Karnataka as early as 5-05 a.m. Through the English bulletin on 30 September, 1993. Foreign broadcast networks quoted AIR as the first source of information. Subsequent news bulletins gave detailed coverage based on first-hand reports filed by AIR Correspondents who arrived before others at the quake-affected areas. The Correspondents filed voice-casts from Latur and Osmanabad giving a graphic picture of the misery as well as the relief measures launched by the Army and para-military forces to the affected people.

The Regional News Units at Mumbai, Pune, Nagpur, Aurangabad, Hyderabad, Vijayawada, Bangalore and Dharwar particularly rose to the occasion and gave details about the tragedy. AIR: Mumbai, Pune and Aurangabad put out special bulletins highlighting the extreme human tragedy and the massive relief and rescue operations, launched by the Army, para-military forces and voluntary organizations. The appeal made by the Prime Minister, Mr. P.V. Narasimha Rao in English, Hindi and Marathi for donations was carried prominently in respective bulletins. Similar appeal by the Maharashtra Chief Minister, was also carried in Hindi and Marathi news bulletins from Delhi.

BBC, Radio France and Press Trust of India quoted All India Radio as their source of information while breaking the news of the earthquake.

The country heaved a sigh of relief when the month-long deadlock in the Hazratbal shrine in Srinagar ended peacefully and the militants, hold-up inside, surrendered unconditionally. AIR was the first to give the news to the nation in its 0600/06505 hrs. Hindi and English bulletins, based on a report by AIR's Srinagar correspondent, much ahead of the news agencies. The voice-casts of former Sadar-e-Riyasat of Jammu and Kashmir, Dr. Karan Singh, noted Islamic scholar, Maulana Wahiduddin Khan and Srinagar correspondent were included in the news bulletins.

During the siege of the shrine when the situation was very critical and caused anxiety, AIR bulletins and news-based programmes, helped maintain the calm in the Valley by giving instant, factual and balanced coverage. Similarly, the efforts to restore normalcy in the Valley continued to be covered in the bulletins and news-based programmes.

The Regional News Unit of Radio Kashmir: Srinagar which was functioning from Delhi went back to Srinagar Station at the instance of the Prime Minister to make it more credible and comprehensive despite the hazards and life-threats faced by the staff.

The new measures and reforms adopted by the Central Government to liberalized the economy were widely covered in the news bulletins and news-based programmes. News Commentaries, at least one per week, were started from the RNUs in Capital AIR Stations to project and explain the economic reforms and the revamped Public Distribution System.

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The Golden Jubilee celebrations of the proclamation of Azad Hind by Netaji Subhash Chandra Bose, the centenary celebrations of Swami Vivekananda's historic address to the World Parliament of Religions in Chicago and the conclusion of the year-long Golden Jubilee celebrations of the Quit India Movement were also highlighted. Commemorative functions held in the capital and other parts of the country were covered prominently.

The President, Dr. Shankar Dayal Sharma's visits to Ukraine, Turkey, Hungary and Britain and the Vice-President, Mr. K.R. Narayan's visits to London, Vietnam and Morocco were covered by accompanying correspondents. The Prime Minister, Mr. P.V. Narasimha Rao's visit to Dhaka to attend the Seventh SAARC Summit, visits to Thailand, the Central Asian Republics of Uzbekistan and Kazakhstan, six-day visit to China and South Korea, visits to Davos, Switzerland, Germany, the UK, Iran, Oman and Bhutan were also similarly covered.

Adequate coverage was given to the visits of foreign dignitaries to India. They included the Mauritius President, Mr. Cassam Uteem, King Birendra of Nepal, the Tanzanian President, Mr. Alt Hassan Mwinyi, the Prime Minister of Belarus, Mr. V.F. Kobich, the President of Nauru, Mr. Bernard Dowiyogo, the Prime Minister of Sri Lanka, Mr. Ranil Wikremsinghe, King Carl Gustaf and Queen Silvia of Sweden, the Singapore Prime Minister, Mr. Goh Chok Tong, Czech President, Mr. Vaclav Havel, Mangolian President, Mr. Ochirbat, the Israeli Deputy Prime Minister, Mr. Shimon Perez and the South African Foreign Minister, Mr. Pik Botha.

Among other notable events covered were India's historic agreement with China on maintaining peace and tranquility along the border and the line of actual control, appointment of two more Election Commissioners to making the Commission a multi-member body, Assembly elections in Tripura and swearing-in of a new Government discussion and subsequent rejection by the Lok Sabha of the Impeachment Motion against the Supreme Court Judge, Mr. Justice V. Ramaswamy, developments relating to the Securities Scam, presentation of first Rajiv Gandhi Sadbhavna Award to Mother Teresa, intra-tribal feuds in Manipur, inauguration of a 100 KW transmitter of AIR: Jeypore Station in Orissa, truckers' strike and the government's efforts to amicably solve the issue, the bomb-blast at Youth Congress(I) headquarters in Delhi killing eight persons, the train accident in Mumbai killing 40 women and Left Front—National Front sponsored Bharat Bhandh.

The passing away of Field Marshal K.M. Cariappa, socialist leader, N.G. Gore, veteran journalists, S. Mulgaonkar, Girilal Jain and Mohan Ram, West Bengal Governor, Prof. Nurul Hasan, former Karnataka Chief Minister, R. Gundu Rao, first Chief Minister of erstwhile Delhi State, Ch. Brahm Prakash, Chief Minister of Gujarat, Mr. Chimanbhai Patel, former Gujarat Chief Minister, Mr. Hitendra Desai and Smt. Lalita Shastri figured prominently in the news bulletins. The death of Swami Chinmayananda, veteran cine actors Utpal Dutt, Abhi Bhattacharya, Asit Sen and producer Vijay Bhatt, former Naval Chief, Admiral R.L. Pereira, eminent Hindustani classical music exponent, Naina Devi, renowned Hindi literature and academician, Dr. Narendra Bhandawat and the grand old man of Indian Cricket, Prof. Deodhar were instantly reported.

Major International events covered included the brutal assassination of the Sri Lankan President, Mr. R. Premadasa and another Island leader, Lalith Athulathmudali, the historic Israel-PLO agreement on Palestinian autonomy in Gaza strip and Jericho,

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elections in Pakistan to the National Assembly and the Provincial Assemblies and the swearing-in of a new Government headed by Mrs. Benazir Bhutto, political crisis in Russia, the 29th Commonwealth Summit in Cyprus, G-7 Summit in Tokyo, enthronement of Prince Norodom Sihanouk as the King of Cambodia, violence in Sri Lanka and the LTTE's offensive against the government forces in which hundreds were killed, the political crisis in Haiti, election in Greece, murder of the Southern African leader, Chris Hani and the death of ANC leader, Oliver Tambo.

On the sports arena, major national and international events were suitably covered in AIR news bulletins. These included the National Games at Pune and Mumbai, Wimbledon Tennis Tournament, French Open Tennis Championships, World Chess Championships, World Cup Hockey Tournament, World Athletic Championships, Commonwealth Wrestling Championships, Beijing International Marathon, SAARC Football Championships, Indian Women Expedition to Mount Everest, Cricket Series between India and Sri Lanka, Cricket Test Series between Australia and England, Duleep Trophy cricket league Championships, Deodhar Trophy, Kalinga Cup Football Tournament, Irani Trophy Matches and the CAB Diamond Jubilee five-nation Hero Cup.

Important discussions and day-to-day proceedings in both Houses of Parliament were prominently covered in the news bulletins. A round-up of the proceedings and important contributions made by the members were given in programmes Today in Parliament (daily) and This Week in Parliament (weekly on Saturdays) during the session both in Hindi and English simultaneously. Reviews of the proceedings of the State Legislatures were broadcast from the RNUs in Capital stations.

All India Radio is now putting out 290 news bulletins daily with a total duration of 39 hrs 10 minutes. Out of these, 89 bulletins are broadcast in the Home Service with a duration of 12 hrs 10 minutes, while 136 news bulletins go on the air daily from 41 Regional News Units with a total duration of 18 hours 1 minute. In the External Services, 65 bulletins are beamed everyday to different countries for a duration of 8 hours 59 minutes. A weekly human interest news bulletin in Hindi is broadcast every Sunday from Delhi. Thirteen Regional News Units of AIR broadcast the human interest bulletin in the language of the region concerned.

During the Haj period, a five-minute news bulletin in Urdu is broadcast every day for the benefit of Haj Pilgrims.

At present, All India radio has 101 posts of regular Correspondents in India and seven abroad. Besides, there are 246 part-time correspondents working for NSD and its Regional News Units.

Introducing the External Services Division

External Services Division of All India Radio acts as a bridge between India and the World. As an electronic ambassador of the Indian nation it is an important link with different regions of the world, particularly with those countries where the interest of India are intertwined because of the Indian population staying in those countries. The broadcast projects, Indian view point of its various programmes, broadcast in 24 languages, spanning a period of about 69 hrs 15 mts to be exact per day. Of these, 16 languages are foreign and eight are Indian. The foreign languages are: Arabic (3 hrs 15 mts), Baluchi (1 hr), Burmese (1 hr 30 mts), Chinese (1 hr 30 mts), Dari (1 hr 45 mts),

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French (45 mts), Indonesian (1 hr), Nepali (3 hrs), Persian (1 hr 45 mts), Pushtu (2 hrs), Russian (1 hr), Sinhala (2 hrs 30 mts), Swahili (2 hrs), Thai (45 mts), Tibetan (1 hr 45 mts) and English (GOS) (8 hrs 15 mts). The Indian languages are: Hindi (4 hrs 15 mts), Tamil (5 hrs 30 mts), Telegu (30 mts), Bengali (6 hrs 30 mts), Gujarati (1 hr), Punjabi (2 hrs), Sindhi (3 hrs 30 mts) and Urdu (12 hrs 15 mts). The General Overseas Service in English, Urdu Service and Hindi Services have been the three major services of ESD.

The broadcasts follow a composite pattern and generally comprise News Bulletins, Commentaries on Current Events and Review of the Indian Press. Besides, Newsreel, Magazine Programmes on Sports and Literature, Talk and Discussions on socio-economic political, historical and culture subjects, features on developmental activities and progress on national life front, documentaries on important events and institutions, classical folk and modern music of India's diverse regions form a major part of the total programme output.

The broadcast project the Indian point of view on world affairs and acquaint the overseas listeners with the development in India along with the information on the myriad facets of India's life, thought, culture, tradition and heritage. The encouraging feed back is an ample proof of our projecting and promoting the Indian image abroad forcefully across the borders.

During the year under review, extensive coverage was given to all conferences, seminar, symposia and festivals of films and trade of national and international importance in the form of Radio Reports and interviews. The visits of Foreign dignitaries to India and of Indian dignitaries abroad were extensively covered. Coverage were also given to important festivals and anniversaries.

Admittedly, the policy objective reflected in the composition and complexion of programmes cannot be static or rigid and have to vary according to changes in the geo-political situation in the target country vis-à-vis India. The Urdu Service continues to project the image of a modern progressive resurgent India committed to the principles of democracy, socialism, international peace and coexistence. In view of the tense relation with Pakistan, it has been our endeavour to counter false and baseless propaganda launched by Pakistani electronic media particularly with regard to the insurgency in Kashmir. Special inputs were initiated in Urdu, Sindhi and Punjabi Services highlighting Human rights violation in Pakistan, situation in Sindh and Indo-Pak relation vis-à-vis Pakistan's role in fomenting Terrorism in Jammu and Kashmir and Punjab and Pakistan's role in Narco-Drug smuggling.

Similarly English (GOS) and Hindi Services were geared to mount wide publicity for the new economic policy, giving all the details of government schemes and incentives for the new investment climate in India specially for the Non-Resident Indians.

Since April, 1993 ESD Transmitters, directed to SAARC countries, West Asia, Gulf and South Asia, have been carrying the 9 p.m. National bulletin in English, originally meant for Home Services.

Explaining the Programme Exchange

ESD countries to supply recordings of Music, Spoken words and other programmes to about hundred countries and foreign Broadcasting Organizations under the cultural Exchange Programme.

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ESD continues to beam UN News to different parts of the globe on every Saturday.

Publishing the Programme Journal

The Division brings out independently a monthly programme Journal 'India Calling' in English providing advance information of the programmes broadcast in the External Services. The Journal supplied free of cost to overseas listeners also carries selected talks, letters from listeners and other.

Introducing the Audience Research Unit

An Audience Research Unit caters to the research and feedback requirements of the entire network of Akashvani including the Commercial Broadcasting Service and the External Services Division. It provides data on audience size and composition, reaction of listeners on the qualitative aspects of the programmes and assessment of their impact on the target audience. Audience Research forms the basis for remedial action in programme planning and scheduling, in the qualitative improvement of the programme fare and for policy formulation.

The Audience Research network comprises 43 Audience Research Units at different AIR Stations and six Mobile Units functioning at the Zonal Stations viz. Delhi, Allahabad, Shillong, Mumbai, Kolkata and Chennai. Besides, there is a separate Unit for the Commercial Broadcasting Service located at Mumbai. The Headquarters Unit is responsible for providing technical guidance, cor-ordination and monitoring of the field units. Initiate necessary action on the findings of the research studies and prepare special reports, documents etc.

During the year 1993-94 Audience Research Units at various AIR Stations carried out a few field surveys. These are: (*i*) Phone in programme for women at Delhi, (*ii*) Listenership survey of F.M Channel at four Metros—Mumbai, Kolkata, Delhi and Chennai, (*iii*) Freed forward study at Hamirpur (H.P.), (*iv*) Study on Local Station at Kota (Rajasthan), (*v*) Study on the Science serial on Human Evolution at four places, Lucknow, Mumbai, Chennai and Kolkata, (*vi*) Study on F.M. Channel at two places, Baripada and Berhampur (Orissa), (*vii*) Survey on Border areas in West Bengal, (*viii*) Listeners survey on VBS—CBS at 20 places, (*ix*) Feed forward study at Poonch and Bhadarwah (Jammu).

Besides, the Audience Research Units at various stations also conducted 185 weekly Quick Feed Back Studies on the qualitative aspects of the programmes on National hoock up, such as Music, Talk, Discussion, Plays, Features etc.

Introducing the Doordarshan

Television made a modest beginning in India on 15 September 1959, when a Pilot Television Centre was established at Delhi with the assistance of UNESCO for carrying out studies in the use of the medium for imparting social education. The programmes were telecast on three days a week essentially for the viewing-cum-discussion group known as teleclubs. Two years later, another experiment was launched byway of an educational television service regular for Delhi schools. A service of one hour duration with a news bulletin in Hindi was started from 15, August 1965.

The duration of the general service was increased to two hours in May 1969, three hours in July 1970 and to three and a half hours in December 1970.

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Explaining Expansion of TV Network in India

The country's second Television Centre came up at Mumbai in 1972. It was followed by Srinagar and Amritsar in 1973, Kolkata, Chennai and Lucknow in 1975.

Another landmark came in April, 1976 when Doordarshan was separated from All India Radio and was made a separate department of the Ministry of Information and Broadcasting, headed by a Director General. The sustained development in the decade of eighties witnessed the installation of one transmitter everyday. The year 1982 witnessed the introduction of a regular service link between Delhi and different transmitters, the start of the National Programme and Doordarshan switching to colour transmission. On 15 August, 1982 Doordarshan turned colour with the Prime Minister's Independence Day address at Red Fort directly brought to the whole country in colour. The major impetus for these developments was the Asian Games held in Delhi in 1982.

After 1982, Television facilities have been rapidly expanding and during certain periods, the country got a new transmitter each day. The number of transmitter increased from 46 to 553 in just one decade. The number of programme production centres is also increasing. The transponders of the INSAT satellites have been used for Regional networking in 13 States.

As on March 13, 1994 the primary service of Doordarshan is reaching 84.5 per cent of the population and 66.6 per cent of the area of the country through a network of 564 transmitters. These include 70 High Power Transmitters (HPTs), 389 Low Power Transmitters (LPTs), 82 Very Low Power Transmitters (VLPTs) and 23 Transposers. There are 31 Programme Production Centres in different parts of the country. In addition, a Central Production Centre with two large studios equipped with modern and sophisticated facilities is in operation in Delhi since 1989.

Introducing the Site

The first experiment with satellite technology in India was the Satellite. Instructional Television Experiment conducted in 1975-76. This, in fact, was also the first attempt anywhere in the world of using this sophisticated technology for social education. Through the joint efforts of the Indian Space Research Organization, Doordarshan (then part of All India Radio) and State Government 2400 villages in the backward areas of Andhra Pradesh, Bihar, Karnataka, Madhya Pradesh, Orissa and Rajasthan could receive programmes on agriculture, health education etc. in different languages in the evenings and educational programmes in the mornings. The satellite was lent to ISRO by NASA for one year.

Explaining the Programme Services

Doordarshan programmes aim at integrating the various parts of the country in the national mainstream, at the same time ensuring the preservation and expression of diversity. With these objective, Doordarshan has developed a three-tier programme service—the National, the Regional, and the Local.

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Introducing the National Programme

Started on 15, August 1982 the National Programme is available in all parts of the country—the programmes originating from Delhi are relayed through the microwave and satellite links.

The National Programme apart from giving the News in Hindi and English acquaints the public with the best achievements of the country in the field of Arts and also enlightens people of one area about the culture and life styles of people of the other areas. The programme also discusses the major problems the country is facing and also tells about the methods through which these problems are being solved. The programme has a mix of information, education and entertainment. The entertainment is provided mostly in Hindi and English in the form of serials, feature films, plays, music and dance shows.

Introducing the Network Programmes

The complementary service to National Programme includes morning transmission and afternoon transmission. Sports, feature films and film songs are also brought through the Network Programmes to the entire country.

Morning Transmission was introduced in 1987. The Service includes news, short documentaries, interviews, music, skits and health programmes.

Highlighting the Parliament Proceedings

Doordarshan added a new chapter in its programming on 3 December 1991, when it started on an experimental basis telecasting the recorded version of the Question Hour of the Lok Sabha and The Rajya Sabha. The feasibility of such coverage made Doordarshan telecast live, Budget speech and some other recordings in accordance with the instructions from the Speaker of Lok Sabha and the Chairman of Rajya Sabha.

Undertaking the Afternoon Transmission

Afternoon Transmission is now available on all days of a week and carriers programmes specially designed and directed to women, children and elderly persons besides Samachar and the News.

Introducing Regional Service

In the evening there is a regional service. It includes items on agriculture, animal husbandry, health, sanitation, small scale industries for the rural viewers besides other programmes for the specific audience like women, children, youth and tribals from some Kendras. The programmes are telecast largely in the respective regional languages. Rich and entertainment oriented programmes like plays, skits, music and folk art having local relevance are also telecast in the chunk.

Introducing Local Service

For effective communication, particularly in the field of development the programmes have to be local-specific. With this end in view, Doordarshan has established some Kendras which give purely local programmes. The second channel in the metro cities of

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Delhi, Mumbai, Chennai and Kolkata act as the local service for the cosmopolitan population of these cities.

Undertaking the Teletext Service

Teletext service known as INTEXT was introduced at Delhi Doordarshan Kendra in November 1985 to transmit information on subject of common interest like timings of trains and air services, stock market rate, weather forecasts etc. In the beginning, the service was available to viewers with the help of decoder attachment, now a segment of this service is provided on Channel II without the decoder.

Other Information Programmes

The information programmes of Doordarshan include News and Current Affairs. In the National Network, news bulletins are telecast in Hindi and English in the mornings, afternoons and evenings. Effective from 1 February 1994, the duration of News and Samachar in the evenings has been increased to half-an-hour. All the major Kendras telecast regional news in the evenings at 7.30 in their respective languages. Some Kendras telecast regional news in the mornings also. From May 1992 onwards, Kendras like Delhi, Hyderabad, Lucknow, Patna and Kolkata are telecasting Urdu news in the evenings.

Information programmes also include, programmes on agriculture, adult education, health as also programmes for women, children and youth. Kendras which serve large tribal populations have separate programmes of interest of these groups also.

Doordarshan receives international news daily from Visnews (London) and Asia Vision (Kuala Lumper) through satellite. It also gets its coverage of news stories through its own correspondents and news reporters posted at various Kendras. To further supplement its efforts, the services of news agencies like PTI, UNI, Teletrust of India and stringers are also made use of Kendras.

Doordarshan telecasts regular Current Affairs Programme on the national network. Some of the Regional Kendras also have regular Current Affairs programmes in their regional languages.

Other Commercial Services

Commercial services were introduced on television on 1 January, 1976. Subsequently, sponsored programmes were also accepted. Now both the channels of Delhi, Mumbai, Kolkata and Chennai in addition to Hyderabad, Bangalore, Jalandhar, Lucknow, Srinagar, Tiruvananthapuram, Ahmedabad, Guwahati, Bhopal and Jaipur telecast commercial advertisements. Doordarshan Commercial Service at Delhi accepts bookings for national and network segments for all Kendras. Facilities have, however, been provide at the individual Kendras to accept booking of spots and sponsorship along with the programmes of their own Kendras. Bookings are normally accepted through accredited and registered advertising agencies. The accredited agencies are also provided credit facilities. Central and State Government Public Sector undertakings and Small Scale Industries however get a discount of placing their bookings direct with Doordarshan. The advertising revenue has steadily been showing an upward trend. The gross revenue of 1993-94 was around Rs. 375 crore.

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Other Educational Programmes

Doordarshan Programmes have a mix of education, information and entertainment. In October 1961, India's first Primary School Television service was commissioned at Delhi for the institutions run by the Delhi Municipal Corporation. At present, regular educational television (ETV) programmes are telecast in a number of States in different languages giving programmes both for formal and informal education. The production of the software for this purpose is the responsibility of the Department of Education operating through the Central Institute of Educational Technology and State Institutes of Education Technology in different States. Also the Delhi, Mumbai and Chennai Kendras of Doordarshan produce School TV programmes.

To put quality education within the reach of students in small villages and towns, the UGC has a countrywide classroom which is telecast both in the early mornings and afternoons on the National Network. Besides this, syllabus based programmes for the students of Indira Gandhi National Open University are being telecast thrice a week on the National Network.

The Sports Programme

Doordarshan brings to viewers the major national and international sports and games through live commentaries. There are other programmes on sports including recordings of the events and interviews with eminent sports persons.

The Entertainment Channels

The entertainment programmes include Music, Dance, Plays and Serials. Feature films and sequences of songs and dances from such films are also telecast on the National network and from the regional Kendras.

Other Commissioned Programmes

Doordarshan has been utilizing the services of eminent people from different walks of life for the production of programmes in various categories. Apart from feature films, telefilms, teleplays, features and Current Affairs programmes are also commissioned. Programmes are also commissioned on topical subjects like communal harmony, national integration etc.

Undertaking the Films and Film-based Programmes

Doordarshan telecast a number of films each week and has a number of other programmes based on film songs and excerpts from feature films. Hindi films are telecast in the national network and also in the network covering at the Hindi speaking areas. Award winning regional feature films are telecast in the national network with English subtitles. In the late night, some old classics are shown. Films meant for the adults are also shown late in the night.

The Regional Kendras telecast films in their own languages at prime time on Sundays. There are chunks for children's films also. Some popular and artistic foreign films are also shown on a regular basis. Doordarshan has sponsored the production of feature films, some of which have won awards at the national and international level.

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Undertaking Co-Production

To strengthen Programme Exchange and Cultural Agreements with foreign organizations and Governments, Doordarshan has undertaken ventures of co-production of films and programmes on mutually agreeable terms. Also, Doordarshan alongwith other agencies is producing programmes on science and environment. A serial 'Turning Point' on science is now telecast at prime time.

Understanding Community Viewing

In order to encourage viewing in rural and remote areas, government has provided community, television sets to the economically weaker sections of the society. During Satellite Instructional Television Experiments (SITE) in 1975-76 such set were installed in 2400 villages in six different States. In the next phase in 1982, another 4000 VHF (Very High Frequency) and 2000 DR (Direct Reception) sets were installed in six States of Andhra Pradesh, Bihar, Orissa, Uttar Pradesh, Gujarat and Maharashtra covered by INSAT. In view of the economic backwardness of the North Eastern Region, about 5000 sets were installed in different States in the region. In addition, 100 TV sets (VHF) have been installed in Sikkim. State Governments have also installed sets in their rural areas.

During the years, Doordarshan viewership has increased phenomenally and now an estimated 40 million households have TV sets. To reach the under-previleged, community TV sets have been established under various schemes operated by the Central and State Governments, and Doordarshan in its reach has few equals in the world.

Understanding Programme Exchange and Sales

Doordarshan established an exclusive unit for programme exchange/sale and provided audio visual support to the external publicity efforts of the Ministry of External Affairs. From 1988 the Unit is also engaged in the international marketing.

Giving Training Programmes

To reinforce their knowledge and develop appropriate skills, Doordarshan has provided facilities for training and orientation of various categories of staff at the Film and Television Institute of India (FTII) Pune; Staff Training Institute (Programme) (STI) (P), New Delhi and Space Application Centre (SAC), Ahmedabad. The service of other institutions like Institute of Secretarial Training and Management (ISTM), New Delhi, Indian Institute of Mass Communication (IIMC), New Delhi, Indian Institute of Public Administration (IIPA), New Delhi have also been utilized. Foreign organizations cooperating in this field include AIBD (Kuala Lumpur) and BEC/Visnews (London).

Adding Additional Channels

In September, 1984 a second channel was inaugurated at Delhi followed by similar facilities at Mumbai, Kolkata and Chennai. On 26 January, 1993 the production of some programmes on this channel was given to private companies. Later the four metro centres were linked and made a satellite channel. On 15 August, 1993 the Metro Entertainment Channel was extended and four additional satellite channels were started. Later the same year satellite programmes in ten regional languages were introduced.

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These channels have been recognized in the form of DD1, DD2, DD3, DD4, DD5 and DD6, which are meant for a wide variety of audience.

Of these six channels DD1 is the primary service and DD2 the metro entertainment channel. DD3 includes serious programmes in the field of music, dance, drama and current affairs. The remaining three are regional language service. DD4 covers the South Indian languages of Kannada, Malayalam, Tamil and Telugu. DD5 includes programmes in Bengali, Oria, Assamese and other languages of North East. DD6 has programmes in Marathi, Gujarati, Punjabi and Kashmiri.

Increasing Transmission Hours

Now people in the country have access to 110 hours of programmes each week on the primary service. In addition, those who can receive metro programmes terrestrially have a second option of 107 hours each week. Those with access to INSAT-2B transponders through dish or through cables operators have other options of 313 hours of programmes on the four DD satellite channels.

Growth in Programme Production

On the National Network, 70 hours of DD programmes and 13 hours of ETV programmes are originated every week. Each regional Kendra put out 18 to 24 hours of programmes every week and each local Kendra telecast 2-4 hours of its own programmes. On the primary service, a total of 450 hours of programmes are originated every week, of which 68.5 per cent is produced by Doordarshan 'in-house'.

The metro channe1 is originating 165 hours of programmes including single-metro programmes each week.

Developments in Social Advertising-Marketing

Doordarshan has been actively involved in Social Advertising and has set Lok Seva Sanchar Parishad with creative people from the fields of media and marketing. There is also a Unit in Doordarshan for marketing its programmes internationally.

Understanding the Audience Research

The Audience Research Unit of Doordarshan manned by professional researchers is involved in studies on the various aspects of broadcasting. Recently a system of getting ratings on programmes each week has been established. Audience Research is also monitoring the voluntary feedback from viewers and maintains Data Banks at the National and Kendra level.

Press Information Bureau: An Introductory Overview

The Press Information Bureau (PIB) is the nodal agency of the Government of India for dissemination of information on its policies, programmes and activities. The Bureau supplies information to daily newspapers, periodicals, news agencies and electronic media outfits both in India and abroad. PIB has a countrywide teleprinter network and air bag facilities for this purpose. The press material issued from PIB Headquarters at New Delhi is transmitted to Regional and Branch offices on telephone or through FAX, Teleprinter and computer. The Regional and Branch offices speedily arrange to

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disseminate such material to the local media representatives. The material of PIB is utilized by about 7,500 newspapers.

The primary aim of the Bureau is to ensure that the policies, programmes and activities of the government are properly presented and interpreted to the people. To achieve this objective, PIB obtains reactions reflected in the Press and advises the government accordingly. PIB acts also as a bank of official data and provides background information to all Media for launching multi-media campaigns indicating thrust areas.

PIB is in regular and close contact with all the Ministries and Departments of the Government of India at Headquarters and through its Regional and Branch offices with Central field agencies and Media in the States. Bureau has its officers attached to all the Ministries and Departments of the Government who are in daily contact with their respective Ministries and Departments and they explain and interpret the government policies and disseminate factual information. The officers also perform the role of public reaction evaluator and as such as a link between the government and the people. They have to be in constant touch with the newspaper correspondents and the representatives of other mass media. PIB disseminates information through press communique, press notes and handouts, backgrounders, features and news letters in English, Hindi, Urdu and other regional languages. To enable the media representatives to get a first hand information and clarification, the Bureau arranges press conferences and briefings.

Undertaking Conducted Tours

For making aware the people of the special problems of the tribal and hill areas and also the developmental projects for these areas, PIB conducts press parties to these area so that they can have a direct look at these projects. Likewise, press representatives from these backward, tribal and hill areas are also taken to the different developed parts of the countries to inculcate a sense of national integration among the people of these areas.

Introducing Pictorial Service

The Bureau arranges photo coverage of government's activities, a large number of which are supplied to the Print media to help them to supplement written word coverage by pictures. The telephoto equipment possessed by the Bureau facilitates the daily transmissions of photographs to its regional and branch offices. The small and medium newspapers not having the facility of making their own block get ebonoid block from the Bureau.

Understanding Accreditation and Press Facilities

Correspondents, cameramen and technicians accredited with the Government of India get professional facility from the Bureau. The number of such correspondents, cameramen and technicians was 1283 as on 31, December 1993. The Bureau extends temporary accreditation facility to foreign correspondents and cameramen for their short visits to India. It also makes special accreditation arrangement for important events.

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Incorporating Cultural Exchange Programmes

The Bureau is the implementing agency for exchange of delegations of journalists between India and foreign countries under the cultural exchange programmes and protocols.

Making External Publicity

PIB has been providing backup to external publicity effort as well as undertaking large number of activities independently on that front. These include providing accreditations to foreign media persons facilitating their efficient professional functioning in the country. It also arranges special briefings and interviews on internal issues which attract notice of foreign media such as economic liberalization and human rights status in the country, situation in Jammu & Kashmir. In addition, the foreign media persons located in Delhi are extended professional facilities available to their Indian counterparts. PIB also arranges multi-media coverage for visit of leaders of foreign countries to India.

Incorporating Feedback and Special Services

PIB analyzes the reactions of the press on topical issues pertaining to functioning of the various Ministries and other important economic, social and political issues. PIB prepares a daily digest of news and views with special emphasis on editorial comments and articles carried by the Print Media. These digests are prepared after scrutinizing the national dailies, periodicals and feedback material received from Regional and Branch offices of the Bureau. Special digests on issues of topical importance are also prepared giving an overall press commentary on the issue. The digests, provided to Ministers and senior functionaries of the government enable them to counter any disinformation or chalk out thrust areas. The Bureau also provides press clippings to various Ministries and Departments of Government of India. These clippings give the senior Governmental officials a daily feedback in a handy manner. PIB also initiates media events by organizing seminars and workshops.

Introducing the Regional and Branch Offices

The Bureau has a network of eight Regional offices located at Bhopal, Mumbai, Kolkata, Chandigarh, Guwahati, Hyderabad, Lucknow and Chennai 23 Branch offices, five Branch office-cum-Information centres, two Information Centres and one Camp Office. The Regional and Branch offices of the Bureau supply material to newspapers and other news media in different Indian languages, besides Hindi and English, all over the country.

Undertaking Computerization

The Bureau has computerized a part of its operations for speeding up the flow of information. All the eight Regional offices of the Bureau are linked with the PIB Headquarters through computers using the National Informatics Centre Network (NICNET) facilities. Computers have also been installed in the Branch offices of PIB at Thiruvananthapuram, Jalandhar and Bangalore. All Branch offices are being linked with their respective Regional offices and PIB Headquarters through NICNET.

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Introducing the Directorate of Advertising and Visual Publicity

The messages highlighted by the Directorate of Advertising and Visual Publicity (DAVP) during the period concern themes like health and family welfare, rural development, women and child development, drug abuse and prohibition, national integration and communal harmony, new economic measures, income-tax, rural energy and consumer protection. The 'concluding ceremony of Golden Jubilee Celebrations of Quit India Movement', 'Sadbhawana Samaroh' were publicized throughout the country.

An exhibition was organized at Mauritius on the occasion of fourth World Hindi Conference. The exhibition was inaugurated by the President of Mauritius and was also visited by several distinguished persons including ministers, diplomats and scholars of Hindi language from the world over. The exhibition highlighted the development of Hindi since 7th century A.D. Another exhibition entitled 'Women and Development' put up at Teen Murti lawns was inaugurated by the Hon'ble Prime Minister Shri P.V. Narasimha Rao.

An exhibition entitled 'Chotta Parivar Khushian Apar' was put-up at Pragati Maidan during India International Trade Fair, 1993, on behalf of Ministry of Health and Family Welfare. The exhibition received the award for 'Excellence of Display'.

The 10-minute sponsored programme "Haseen Lamhe" on family welfare received an award by RAPA (Radio and TV Practitioners Association), Mumbai.

DAVP has planned an intensive publicity campaign on Rural Development which is being launched in the 13 identified districts of Andhra Pradesh, Uttar Pradesh, Madhya Pradesh, Orissa and Bihar. DAVP has printed publications on 'IRDP', 'Jawahar Rozgar Yojana,' and 'Panchayati Raj' in Hindi, Oriya and Telugu and a booklet on Sanitation in Hindi. Video spots have been produced on 'DWCRA,' TRYSEM' and 'PM's Employment Assurance Scheme' and audio spots on 'Jawahar Rozgar Yojana' and 'PM's Employment Assurance Scheme'.

An exhibition entitled 'Gaon Vikas Ke Dor' on Rural Development has been fabricated to be put up in the 13 identified district of Uttar Pradesh, Madhya Pradesh, Andhra Pradesh, Orissa and Bihar. Cinema Slides have been produced on 'Panchayati Raj' and 'PM's Employment Assurance Scheme' in Hindi, Oriya and Telugu.

Explaining Exhibition

DAVP has a network of 35 Field Exhibition Units which includes seven mobile van units. These units carry various socio-economic messages to the people in rural and semi-rural areas through the medium of photo exhibitions. These units participate in almost all the major fairs and festivals of the country. Apart from exhibitions on the national themes, DAVP also devised several new exhibitions during the period under review. In the month of August, 1993, 13 exhibitions were put up to mark the closing of the Quit India Golden Jubilee Celebration. These focussed the lives of those freedom fighters who were detained in Ahmed Nagar Fort after the Quit India Resolution was passed at Mumbai in 1942. An exhibition was mounted on the life and works of Swami Vivekananda to concide with the centenary celebrations of the great patriot. An exhibition entitled 'Women in India's Development' was put up at Teen Murti lawns which was inaugurated by the Prime Minister. An exhibition on "Indian Cinema and National

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Integration' was put up during IFFI 1994 at Kolkata. DAVP's exhibition on 'Chotta Parivar Khushian Apar' won the award for excellence in display at IITF 1993.

The Directorate put-up exhibitions entitled 'India Today', 'Girl Child,' 'Ek Rashtra Ek Pran,' 'Towards a Better Future,' 'Gaon Ki Ore,' 'Dr. B.R. Ambedkar,' 'Rahul Sankrityayan,' 'Ganga,' and also for various film festivals. An exhibition of 'Hare Krishan Mehtab' was also designed and displayed in Cuttack and Bhubaneshwar.

An exhibition entitled '100 years of Indian Documentary' was put up during the 3rd International Film Festival Documentary at Mumbai.

A series of exhibitions were organized in the central and northern states by DAVP as part of 'Sadbhawana Samaroh'. Thirty exhibitions were put up by the units with the main message on Communal Harmony and Peace in the States of Himachal Pradesh, Andhra Pradesh, Delhi, Karnataka, Rajasthan, Madhya Pradesh and Jammu & Kashmir.

The major participation in the exhibitions included 'Water India Fair,' 'Car Festival at Puri,' 'Shitalsasti Mela,' Bidisha Fair,' 'Dhenkanal,' 'Jaisalmer Fair,' 'Sonpur Mela,' 'Gandhi Mela,' 'Bharatpur Mela,' 'Bah Yatra,' 'Kartik Mela,' 'Adivasi Mela,' 'Pushkar Mela,' Ajmer Urs,' 'Rajgir Mela,' 'Singheswarastam Mela' and 'Krishi Shilpa Mela'.

The Directorate in all, displayed 626 exhibitions spread around 2275 days which attracted nearly one crore people throughout the country.

Explaining Audio and Visual Publicity

The Directorate produced 2888 radio spots, jingles and sponsored programmes and 210 video spots, quickies and documentaries which registered 50,945 broadcasts and 715 telecasts respectively.

The audio-visual cell gave extensive publicity to the Health and Family Welfare, Women and Child Development, Rural Development, Non-Conventional Energy Sources, Consumer Protection and Social Welfare themes.

The Cell also produced six video spots on the Prime Minister's Schemes entitled "Empowering Women," "Prime Minister's Rozgar Yojana" and "Prime Minister's Scheme of Assured Employment for Rural Poor". A 20-minute documentary on re-habilitation and resettlement of project affected people on behalf of Central Water Commission entitled "Towards Progress" and three video spots on Food and Nutrition were produced.

DAVP is producing five sponsored programme, "Hasen Lamhe" on Family Welfare, "Naya Savera" on Women and Child Development, "Apne Adhikar" on Consumer Protection, "Aao Hath Badhayen" on Social Welfare and "Nai Rah Apno-Saste Mein Sukh Pao" on Non-Conventional Energy Sources. The sponsored programmes are being broadcast through 30 CBS, in Hindi and major regional languages throughout the country.

A prestigious audio spot of60-seconds and 120 seconds has been produced on National Integration entitled 'Kalam Likhti Nahin Itihas'.

A 28-minute film entitled 'SABAK' in Magadhi dialect and a 30-minute film entitled 'Ek Haseen Itifaq' in Bundelkhandi dialect has been produced with the main message on family welfare.

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Explaining Outdoor Publicity

During the period, the Directorate produced and displayed 411 hoardings, 9445 bus panels, 61,840 cinema slides, 1080 banners, 5060 kiosks and 280 bus-q-shelters on Health Family Welfare, 40th National Film Festival, National Integration and Communal Harmony, Drug Abuse and Prohibition, Handicrafts, Vaisakhi Mela, Nauchandi Mela, Agmark, Women and Child Development, Literacy, Customs and Central Excise, Mahila Samriddhi Yojana, Panchayati Raj, Sunishchit Rozgar and Income Tax.

Explaining Printed Publicity

Printed Publicity material brought out by DAVP included booklets, folder and posters entitled 'A Consumer's Guide,' 'DAVP Telephone Directory,' 'National Savings Organization Planner,' A Comprehensive Package-Setting-up of Handloom Development Centres and Quality Dying Units,' 'Sanitation,' 'Jawahar Rozgar Yojana,' 'I.R.D.P'., 'Panchayati Raj,' '8th Five Year Plan,' 'Dr. Ambedkar,' 'Dr. Annie Besant,' 'SAARC Summit,' 'Health and Family Welfare,' Quit India Movement,' Swami Vivekananda,' 'Mahila Samariddhi Yojana,' 'Environment Protection,' 'Non-Conventional Energy Sources,' 'Population,' 'Income-Tax,' 'Indian Panorama 1994,' 'Schemes for Handlooms Weavers-A New Thrust,' 'Consumer Protection and Special Publications on Birth Control', 'Norplant-Insertion and Removal' and 'Norplant-Product Information'.

A special kit on Indian Economy was printed which contained six booklets, giving a wide picture on 'Prospects in the Power Sector,' 'Promising Future for Petrochemicals,' 'Export Oriented Industries,' 'Indian Economy-A Profile for Investors,' New Policies Open up New Opportunities,' "Telecom Sector Poised for a Big Leap'.

DAVP brought-out special publications entitled 'GATT Accord on Agriculture,' GATT Accord and its Implications' an 'GATT Accord and Farmers'. The publications were printed in Hindi, English and regional languages and distributed throughout the country.

A publication entitled 'India Moves Ahead' was printed in Hindi, English and regional languages and distributed throughout the country.

The speeches of the Hon'ble Prime Minister delivered on various occasions were printed in the form of booklet and folder. The publications printed by DAVP included "Towards Universal Harmony,' A Comprehensive Policy of Agriculture,' '7th SAARC Summit', 'New Standing Committee System of Parliament,' 'For the success of VIII Five Year Plan-Raise Resources Reduce Expenditure,' 'Konkan Railway Station-A successful Experiment in National Reconstruction,' 'Agenda Before The Nation,' 'Panchayati Raj Letter to Governors and Chief Ministers,' Panchayati Raj Letter to Panchas and Sarpanchas," Unity and Stability for Sustained Growth,' Economic Reforms to Continue' and 'Unity and Stability for Sustained Growth'.

In all the Directorate printed more than 2,64,57,400 copies of 1077 publications in Hindi, English and regional languages.

Undertaking Press Advertisements

The Directorate issued 19,237 press advertisements which included 17,857 classified and 1,380 display advertisements throughout the country in Hindi, English and regional

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languages. DAVP has a panel of 4370 newspapers and periodicals. The major campaigns highlighted were Health Family Welfare, Literacy, National Integration and Communal Harmony, Non-Conventional Energy Sources, Special Immunisation Day-Nov. 7, 1993, Upgrading Animal Poser to Boost India's Rural Economy, Prime Minister's Rozgar Yojana for Educated Unemployed Youth, World Thrift Day-Oct. 30, 1993, Small Savings, Panchayati Raj, Income Tax, 40th National Film Festival and Bank Your Gold with Government.

Special advertisements were released on completion of 100 Days of Shri P.V. Narasimha Rao's Government entitled 'A New Era of Stability and Socio-Economic Progress' in Hindi, English and regional languages.

The Directorate also issued supplements on 'International Day against Drug Abuse and Illicit Trafficking-June 26,' 'Spear-heading a New Energy Revolution to Solve Rural Energy Needs,' World Population Day-July 11, 1993,' Two Years of Bold Initiatives-Promote Growth bring Stability,' 'Non-Conventional Energy Sources,' World Disabled Day-March 20, 1994' and 'Central Excise 1944-1994'.

Undertaking Mass Mailing

The Mass Mailing Wing of DAVP distributed around 2,19,40,800 crore copies of the printed material on various socio-economic subjects through its Distribution Centre at Headquarters in New Delhi and Regional Distribution Centres at Chennai and Kolkata. The Wing has a mailing list of over 15.50 lakh addresses spread over 530 categories which include Primary and Middle Schools, Post Offices, Rural Banks, Social Organizations, Panchayats, Education and Cultural Organizations, Member of Parliament, MLAs, Ministers and other VIPs. The Directorate also added more than 28,240 addresses in the mailing list.

Introduction to the Directorate of Field Publicity

The Directorate of Field Publicity (DFP) came into being in 1953, originally as the "Five Year Pans Publicity Organization" (FYPPO), with 32 Field Publicity Units and four Regional Offices. The objective of setting up the FYPPO was to secure, through country-wide dissemination of information pertaining to plans, policies and programmes of the government (particularly in the countryside and remote areas), people's willing and enthusiastic cooperation in the gigantic task of nation-building. The organization worked directly under the administrative control of the Ministry of Information and Broadcasting. As gradually its area of operations extended beyond the Five Year Plans the organization was renamed as the Directorate of Field Publicity in 1959.

The sixties and seventies witnessed considerable addition to the demands being made on the Directorate and its responsibilities. To meaningfully fulfil its initial mandate and also to rise to its larger role there were corresponding additions to rise to its larger role there were corresponding additions to its strength during this period, particularly after the towards in the sixties. Dedicated Units for border publicity as also for health and family welfare came up in 1965-66 and 1967-68 respectively. By 1982 the Organization had attained its present strength of 258 Field Publicity Units and 22 Regional Offices.

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The DFP, the only interpersonal media of the Ministry of Information and Broadcasting acts as a two-way bridge between the people and the government has been using since its inception various communication formats such as film shows, live song and drama programme, photo exhibitions, special programmes and contests and interpersonal communication including seminars, symposia, elocution contests and group discussions for purveying its myriad messages to the people at large. Apart from enlightening people about the various developmental plan and activities of the government the DFP also endeavours to expose them to the country's diverse socio-economic and cultural media. The organization is constantly striving both technologically and strategy-wise, to update its operations in consonance with its aims and objectives. These aims and objectives are: (*a*) To project the policies and programmes of the government by bringing its men and material face to face with the people and to inform them about the plans and schemes formulated for their benefit; (*b*) To educate people about the fundamental national values like democracy, socialism and secularism and to reinforce their faith in them; (*c*) To establish rapport with the people at the grassroots level for their active participation in the developmental activities as also to mobilize public opinion in favour of implementation of welfare and developmental programmes; and (*d*) To gather people's reactions to the programmes and policies of the government and their implementation down to the village level and to report back the same for taking appropriate action and applying correctives by the government.

During April 1993 to March 1994—52,750 filmshows, 33,387 photo exhibitions, 7,812 song and drama programmes, 57,280 oral communications and 4268 special programmes such as symposia, seminar, debate, essay competition, elocution contest, healthy baby competition were organized by the Field Publicity Units of the Directorate.

DFP also organized three Workshops on AIDS and Family Welfare for Field Publicity Officers at Pune, Bangalore and Shillong with a view to sensitizing the communicators on the need for informing and educating the public on prevention and control of AIDS and its integration with family welfare communication.

Sadbhavana Samarohs were organized in six States namely Uttar Pradesh, Madhya Pradesh, Himachal Pradesh, Rajasthan, Karnataka and Tamil Nadu for adopting multi-media approach towards strengthening communal harmony and national integration.

Introduction Song and Drama Division

The Song and Drama Division was set up in 1954 as a unit of All India Radio and was given the status of an Independent Media Unit in 1960 as a Subordinate Office of the Ministry of Information and Broadcasting. It was established for tapping the resourceful live entertainment media, particularly the traditional and folk media for plan publicity. The Media proved to be very effective as it had the advantage of instant rapport with the people and the flexibility in its forms to incorporate new ideas effectively. Its scope was, therefore enlarged to reach the grass-root level to educate the people, through live entertainment, about the problem faced by the people in the gigantic task of national reconstruction. To achieve this objective, a wide-range of stage-forms such as drama, folk and traditional plays, dance-drama, folk recitals and puppet shows besides the sound and light medium were utilized to focus the attention of the audience on important aspects of the country's life and developments in different fields.

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Border Publicity Scheme was introduced in the Song and Drama Division in 1966 with the objective to boost up morale of people along the sensitive international boundaries and keep them bound to the country's unity and integrity. In 1967, Armed Forces Entertainment Wing, was set up with a view to entertain the Jawans posted in forward areas and boost their morale in hazardous conditions where no other means of entertainment was available. A total number of seven troupes were formed, one located in Chennai and the rest at Delhi.

A new medium, an amalgum of Sound and Light and live action was adopted by the Song and Drama Division in 1976 after about seven years of successful trial.

In 1981, the Division set up a Tribal centre at Ranchi for participation of tribals in the programme activities for the Welfare of the Tribal people. The objective was to harness the tribal for entertainment and convert it into a source of income for the otherwise backward tribals. The scheme covers Bihar, Orissa, and Madhya Pradesh.

The Division is headed by a Director. At the Headquarters the Director is assisted by one Joint Director and three Deputy Directors on the programme side, including one for the Sound the Light Unit. In addition, there is one Deputy Director (Admn.). The Division has eight regional centres headed by Deputy Directors. These centres are at Bhopal, Kolkata, Chandigarh, Delhi, Guwahati, Lucknow, Chennai and Pune. The Sound and Light Unit is at Delhi, Bangalore and Tribal centre at Ranchi and each unit is headed by a Deputy Director.

The Division has nine sub-centres located at Bhubaneshwar, Hyderabad, Patna, Imphal, Jodhpur, Darbhanga, Nainital, Shimla and Srinagar. These sub-centres are headed by Assistant Director, Manager or Producer. This Division has in all 43 Departmental Troupes. In addition, there are about 600 private parties registered with the Division.

The Song and Drama Division puts up field programmes in coordination with the sister media units of the Ministry of Information and Broadcasting, Central and State Government Departments and Voluntary organizations. The Division works in close coordination with the Ministry of Health and Family Welfare, Defence and Social Welfare as well.

The main objectives of the Division fall into three categories. These are (1) Psychological Objectives: (*a*) To break the mental isolation of the people of border areas. (*b*) To make them receptive to our publicity, (*c*) To create a feeling in them that they are an integral part of the nation, (*d*) To convince them that the-rest of the country does not consider their culture to be inferior, (*e*) To create an awareness that it is in their own interest that they must stand together to repel any hostile element; and (*f*) To make them realize that for their own growth and benefit they must contribute actively towards the growth of the nation and thus develop a national outlook beyond the clan, tribal communal and regional confines. (2) Defence and Security Objectives: (*a*) To counteract the false propaganda by the hostile element leading to unrest and disturbances, (*b*) To fight seditionist tendencies among the people of these areas, (*c*) To create a awareness for the need to fight aggression from any foreign power. (3) Sociological, Educational and Cultural Objective: (*a*) To inform the people of border areas of the various projects undertaken by the government for their welfare, (*b*) To acquaint the people of these areas with the democratic principles embodied in our constitution and to show how India is

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steadily marching ahead in the interest of world peace and solidarity in a democratic way, (*c*) To acquaint the people of these areas with the great historical and cultural inheritance of the country, (*d*) To arrange exchange of cultural patterns among the various border areas and thus help in cementing unity among the people of these areas.

The programmes are projected by using various formats of traditional folk media including Drama, Composite Programmes, Dance, Drama, Opera, Folk Recitals, Puppet Shows, Sound and Light Programmes. The programmes on relevant themes are produced departmentally which serve as a model for the Private Registered Parties also. Scripts on important themes are commissioned also.

On an average Song and Drama Division puts up about 36,000 programmes all over the country every year. These programmes are presented in various dialects and languages broadly on various items. These are: (*i*) National Integration, (*ii*) Communal Harmony, (*iii*) National Cultural Heritage, (*iv*) Family Welfare, (*v*) 20-Point Economic Programmes, (*vi*) Welfare of Minorities, (*vii*) Removal of Untouchabilities, (*viii*) Non-violence, (*ix*) Childcare, (*x*) Removal of Dowry System, (*xi*) Adult Education, (*xii*) Conservation of Petroleum Products, (*xiii*) Rural Development, (*xiv*) New Economic Policy, (*xv*) Revamped Public Distribution System, (*xvi*) Eighth Five Year Plan, (*xvii*) Consumer's Protection, (*xviii*) National Savings, and (*xix*) Other Themes of Socio-Economic Importance.

Introduction to Registrar of Newspapers for India

On the recommendation of the First Press Commission in 1953 and by amending the Press and Registration of Books Act, 1867, the office of the Registrar of Newspapers for India, more popularly known as RNI came into existence on 1 July, 1956.

The Press and Registration of Books Act contains the duties and functions of the RNI. On account of some more responsibilities entrusted upon RNI during all these years the office is performing both statutory as well as some non-statutory functions.

The Statutory functions are: (*i*) Compilation and maintenance of a Register of newspapers containing particulars about all the newspapers published in the country; (*ii*) Issue of Certificate of Registration to the newspapers published under valid declaration; (*iii*) Scrutiny and analysis of annual statement forms sent by the publishers of newspapers every year under section 19-D of the Press and Registration of Books Act containing information on circulation, ownership; (*iv*) Informing the District Magistrates about availability of titles for intending publishers; (*v*) To ensure that newspapers are published in accordance with the provisions of the Press and Registration of Books Act and to watch their regularity; (*vi*) Verification under Section 19-F of the PRB Act of Circulation claims furnished by the publishers in their Annual Statements; (*vii*) Preparation and submission to the government on or before 30 September each year, a report containing all available information and statistics about the Press in India, with particular reference to the emerging trends in circulation and in the direction of common ownership units.

The Non-Statutory functions are: (*i*) Formulation of Newsprint allocation Policy and Allocation of newsprint to newspapers, (*ii*) Assessing and certifying the essential need and requirement of newspaper establishments in regard to printing and composing machinery.

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Undertaking Title Clearance

Before a newspaper title is cleared by RNI, the intending publisher is required to file a declaration before the authorized Magistrate in the prescribed form set out in the Registration of Newspaper (Central) Rules, under whose jurisdiction the place of publication is situated. The declaration should contain the title, language, periodicity and other necessary particulars of the proposed newspaper. The Magistrate authenticates the declaration on receipt of the confirmation from RNI office that the title of the proposed newspaper is not the same or similar to any existing newspaper published in the same language or in the same State. Press Registrar's office is maintaining a catalogue of newspaper titles cleared to publishers. Whenever it receives a reference from the concerned Magistrate, the title proposed is checked from the catalogue of titles. The office verify the title and inform the Magistrate in case of availability. In case of non-availability of the proposed titles the Magistrate is requested to ask the publisher to suggest some alternative title for verification, again to be routed through him.

In 1992, Press Registrar received 20,670 applications from different concerned Magistrates for title verification. Out of this about 10,527 cases of titles were available and were cleared for authentication of the declaration. In the remaining 9,585 cases, where the titles were not available, the concerned Magistrates were advised to request the intending publishers to suggest some other titles. The remaining 558 cases were pending clarification.

Undertaking Certificate of Registration

After clearance of title, the next step is registration of newspapers. For this RNI's office issues a Registration Certificate to the Publisher after recording necessary particulars about the newspapers in the Registrar of Newspapers. Through this certificates, the Registration number is allotted to the newspapers. Thus paper is registered on receipt of declaration along with the copy of the 1st issue of the newspaper brought out within the stipulated period, from the concerned Magistrates. In 1992 RNI registered 1,749 new newspapers.

Making Annual Statement

An Annual Statement in Form-II prescribed in Registration of Newspapers (Central Rules 1956), is required to be submitted by all the publishers to the Press Registrar on or before the last day of February each year containing the information of the previous year.

It is also obligatory on the part of every publisher of newspaper to print in the issue a statement, indicating the ownership and other relevant particulars on Form IV as per Rules, after the last day of February every year.

Non-compliance of supply of information in Form-11 and Form-IV is punishable with a fine upto Rs. 500 in each case.

Annual Statement is very significant to RNI, in the contest of study about the Press in India since RNI entirely depends on these statements for information.

Out of the total number of general as well as miscellaneous publication 31,957 newspapers on records in 1992, annual statements were received from 4,020 newspapers.

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Explaining Verification of Circulation Claims

The annual statement submitted by the publisher contains details about the circulation of the papers indicating: (*a*) The average number of copies printed per publishing day. (*b*) The average number of copies sold and the average number of copies distributed free which includes complimentary, voucher, exchange, bonus, sample and office copies.

A Chartered Accountant or a qualified auditor is required to sign the Publisher's Statement in the cases where the number of copies exceeds 2,000. The educational institutions, charitable societies or associations which bring out newspapers, generally for their members and are not priced, are also given similar exemption.

Sometime in 1968, RNI on an experimental basis, started verifying the statements submitted by the publishers as per his authority stipulated in the rule. At the beginning, however, this was limited to big cities and publication houses. This, of course, gradually increased and presently covers up even smaller publications houses also which are located in remote areas.

In 1962 RNI's circulation team verified the circulation of 2000 newspapers published from various centres spread over several States and Union Territories which included 59 big, 175 medium and 1766 small category of newspapers.

Importance of Newsprint

Newsprint is one of the most important major ingredients for printing and production of newspapers. It is considered to be an essential commodity and thus its acquisition, sale and consumption is regulated under the Essential Commodities Act followed by the Newsprint Control Order, 1962-issued by the Central Government in exercise of power under Section 3 of Essential Commodities Act, 1955. As the country is not self-sufficient in meeting the newsprint requirements of the newspaper industry by indigenous production, some quantity of newsprint is required to be imported to meet the full requirements of newsprint industry. Newsprint produced by the Indigenous Newsprint Mills is being thus distributed under the Newsprint Control Order and import is being allowed under the Import Policy announced by the government from time to time.

In the year 1992-93, in tune with the Government Liberalization Policy, import was decanalized and newspapers were allowed to import newsprint direct or through handling agents at the Zero rate of Customs duty against the Entitlement Certificates issued by the Registrar of Newspapers for India in terms of the Import Policy and the Guidelines notified during 31 January, 1992 and 5 May, 1992 respectively.

The applications received from the newspapers were thus processed in terms of the Newsprint Import Policy and the Guidelines, and Entitlement Certificates were issued to the newspapers. According to the Import Policy and the Guidelines, newspapers having more that 200 MT of Annual Entitlement of standard newsprint were allowed to import direct or through handling agents with the condition that they were allowed to import 1 MT of standard newsprint from the Scheduled Indigenous Newsprint Mills. However, the newspapers having annual entitlement upto 200 MTs were allowed to import the entire quantity. Glazed newsprint allottees were issued Entitlement Certificates to import the quantity specified by RNI as per the Import Policy.

In a New decanalized scenario, RNI was empowered to issue Entitlement Certificates and thus it became one of the important non-statutory functions of RNI. During the year

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1992-93, 363 regular newspapers were issued open Entitlement Certificate with 2:1 condition; 1521 newspapers having annual entitlement upto 200 MTs were issued open Entitlement Certificates involving quantities of 1,27,159.15 MTs standard newsprint; 216 periodicals were issued open Entitlement Certificates to import 438,151.67 MTs of Glazed newsprint and 376 Fresh applicants were issued Entitlement Certificate 4487.65 MTs of Glazed Newsprint and 31,629'65 MTs of standard newsprint from the indigenous newsprint mills.

Explaining Printing Machinery

RNI is the sponsoring authority for the import of printing and allied machinery and as such newspaper houses are required to route their application to the concerned licencing authorities through RNI, who processes and examines their essentially and sends recommendations to the licencing authorities for consideration. During 1992, this office received five application against which Essentiality Certificates were issued for Import of Printing and Allied Machinery valued Rs. 75,03,630.00 (approx.).

For speedy and efficient clearance of titles, computer has already been introduced in the office and is functioning very successfully.

Introduction to the Research, Reference and Training Division

Consequent upon the decision of the government to transfer the training of Indian Information Service (IIS) officers to Research and Reference Division, the latter has been named as Research, Reference and Training Division (RRTD). The Division functions as an Information Servicing Agency to the Ministry of Information and Broadcasting, its media units and their field offices, also imparts training to the IIS officers now. It serves as an Information bank as well as an Information feeder service to the media units to help in their programming and publicity campaigning work. The Division also studies trends in mass communication media and maintains references and carries out documentation services on current affairs and mass communication.

The Division complies on regular basis Backgrounders, Reference Papers, Fact-sheets, Diary of Events, on events and issues of National and Public importance. Biographical sketches of eminent Indian personalities including freedom fighters is also the task undertaken by it.

Reference Annual

The Division compiles the book entitled 'India: A Reference Annual' which contains comprehensive information on Indian Geography, Demography, Economy and its political and social institutions, culture, plans, policies, programmes and strides made since independence. The annual is a well-documented study and is a rich source of information for research scholars, students, officials, journalists, academicians, professionals and others. The Annual was first published in 1953 and since then over 50 issues have been released.

Documentation Centre

The National Documentation Centre on Mass Communication (NDCMC) was set up as a part of the Division in 1976 with the broad objective of collecting, interpreting and

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disseminating information relating to the agencies, events and trends in the field of mass communication. The centre documents and indexes news items, articles and other information material on mass communication and mass media. It also disseminates information through eight popular services. These are: (*a*) Current Awareness Service, (*b*) Reference Information Service, (*c*) Bibliography Service, (*d*) Who's Who in Mass Media, (*e*) Honours Conferred on Mass Communicators, (*f*) World Media Service, (*g*) Media Memory, and (*h*) Bulletin on Film.

Mass Media in India

The centre brings out a reference annual on mass communication known as Mass Media in India. The book brings together various information and statistical data on the activities of various media organizations of the Central and State Governments and Union Territories. It carries articles on important events and developments having taken place in different mass media. The present edition is fourteenth in a row.

Reference Library

The Division maintains a well-stocked Reference Library with a large and varied collection of books on all aspects of the country and its sectors, on National and International Issues including current ones, magazines, newspapers, weeklies, fortnightlies, encyclopedia on various disciplines of mass media which include in-depth studies on mass communication subjects. The Library receives around 150 Indian and Foreign Journalists. It is also a one-point depository of the reports of various Commissions and Committees. The Library serves over 700 accredited correspondents in the Capital and a large number of media persons.

Built around the library is a whole range of documentation reference, under which books, articles appearing in journals, reports and reference papers received from the Ministries, Departments and a number of public and private institutions are indexed and catalogued subjectwise. This vast storehouse of evergrowing information material is put to use for preparing background and reference papers and for meeting queries and demands from the media units, Government departments and the presspersons.

Introduction to the Publications Division

The Directorate of Publications Division (DPD), a media unit of the Ministry of Information and Broadcasting, provides up-to-date and authentic information on all subjects of national importance at home and abroad through books and journals in English, Hindi and major Indian languages. It has emerged as the largest publishing house of the Central Government.

The Division was set up as a part of the Home Department in January 1941 and was then known as the Foreign Branch of the Bureau of Public Information. In 1943, the office was transferred to the then Department of Information and Broadcasting and was redesignated as the Publications Division in December 1944.

Aims and Objectives

The aim of the Publications Division is (*i*) to disseminate information about the country's development in various fields, (*ii*) to facilitate national integration by promoting greater

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awareness and understanding among the people of different regions adhering to different faiths and beliefs, and (*iii*) to stimulate interest in and to generate and promote appreciation and respect for variegated pattern of life and culture in India and to preserve art, culture and heritage of the country through print.

Books and Journals

The books and journals brought out by the Division cover subjects as varied as art and culture, flora and fauna, travel and tourism, biographies of eminent persons, speeches of national leaders and women's and children's literature. The publications also include books on popular science, education, history, fine arts, ecology, comparative study of religious, ethics, morality projecting various shades of India's unity in diversity besides reference and other specialized literature. The Division has brought out some of the finest books of lasting significance on various facets of art and culture. To name a few of these are: A Handbook of Graphics, A Handbook of Sculpture, An Introduction to Indian Music, Basohli Painting, Eye in Art, Folk Metal Crafts in Eastern India, 5000 Years of Indian Architecture, Garhwal Paintings, Guler Paintings, Handicrafts of Rajasthan, India's Craft Tradition, Indian Coinage, Indo-Arabic Arts, Indo-Islamic Architecture and a lot of other books on painting, and architecture.

The Division has so far brought out about 7000 books and volumes in Hindi, English and major regional languages of the country. On an average, it now publishes about 70 to 1000 titles every year. One special feature of the performance in 1993-94 was that the Division brought out a number of art books in English i.e., South Indian Paintings, Some Aspects of Indian Culture, Kangra Paintings on Love, Chaurapanchasika—A Sanskrit Love Lyric, The Life of Krishna in Indian Art and Rasikpriya (in Hindi). Besides several original publications in various regional languages were also brought out. The Division continues to publish the series of low-priced books under the series books for millions, Wisdom of India and Thus Spake. The series 'Wisdom of India' endeavours to project the contributions of our ancient luminaries like Varahamihira, Aryabhatta, Panini, Gargi and others. Whereas Thus Spake contains the sayings of India's spiritual leaders.

The Division publishes 20 journals of varying periodicity devoted to different disciplines in English, Hindi and other languages. Employment News is brought out in English and Rozgar Samachar in Hindi and Urdu. It had a circulation of above four lakh copies a week in March 1994. The weekly besides projecting job opportunities in Central and State Government Departments and undertakings and premier organizations had added a new dimension of career promotion by providing a large package of guidance material for the candidates preparing for various examinations and interviews. The subject specific series are directly related to the syllabi for Central Civil Services and other examinations. Kurukshetra, a monthly journal in English and Hindi is devoted to project the all-round development achievements and experience under the Plans in the field of rural reconstruction and cooperation. The monthly journals 'Ajkal' (Hindi) and 'Ajkal' (Urdu) are mainly devoted to literature and culture. Bal Bharati in Hindi is devoted to inculcate writing habits among children. Yojana, fortnightly is brought out in 12 languages. It seeks to carry the message of Five Year Plans and national economic policies to all sections of people. The Division is also the publisher of 'India—A Reference Annual' and 'Mass Media in India' both edited and compiled by the Research, Reference

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and Training Division. The low-priced series, 'Quotable Quotes' from great personalities of India is designed to be handy and is meant for all sections of readership.

Gandhian Literature

A separate wing of the Division has been entrusted with the task of compiling and editing the writings of Mahatma Gandhi, both in English and Hindi. Eighty-three volumes in Hindi have already been published. One hundredth and the last volume in English was released in October 1994. The Division has also published many other books on Gandhian literature written by renowned authors.

The Bharatendu Harishchandra Awards were instituted by the Publications Division on the suggestion given by the Hindi Advisory Committee of the Ministry of Information and Broadcasting in 1983. Under this project Indian writers are awarded every year to encourage original and creative writing in Hindi on various disciplines of mass communication. The first, a second and third prize winning entries carry a cash award of Rs. 25,000, Rs. 15,000 and Rs. 10,000 respectively apart from five merit prizes of Rs. 5,000 each.

Introduction to the Photo Division

Photo Division is a subordinate office of the Ministry of Information and Broadcasting and is working for the photo documentation of the cultural and social changes in the country. It provides visual support required for any aspect of communication. The Division provides the photo visuals to the media units of the Ministry of Information and Broadcasting and other Ministries and Departments of the Central and State Governments, which include President Secretariat, Vice-President Secretariat, Prime Minister's Office, Lok Sabha and Rajya Sabha Secretariat and Indian missions abroad. The Division has also got a provision to supply black and white and colour photographs and the transparencies on payment basis to the general public and non-publicity organizations.

The main office of the Photo Division is located at Soochna Bhavan, CGO Complex, Lodhi Road, New Delhi-110003 and have a well equipped laboratory for handling different kind of photographic assignments both in colour and black and white. Besides, the Division has four regional offices at Mumbai, Kolkata, Chennai and Guwahati and a unit at Curzon Road Barrack and Publications Division (DPD) at Patiala House, New Delhi.

Over the years, Photo Division undertook photo coverages of various important events which include the Asian Games, Commonwealth Heads of States Meeting, Non-aligned Summit, SAARC, Birth Centenaries of the National Leaders, National Festivals like Republic Day. Besides, the photo coverages of the VVIPs within the country and their visits abroad and likewise visits of the heads of States and Governments, all the VVIPs and the delegates from abroad were covered and photos of these visits are generally being released to the Press all over the country. Also a colourful album of the photographs is presented to the concerned dignitary by the Minister of Information and Broadcasting.

During the year the Division also prepared albums containing the registered photographs of the Prime Minister.

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The Division also release the photographs of the important events from the day-to-day coverage to the newspapers throughout the country through Press Information Bureau (PIB). So far as the coverages of the photographic assignments of the States where the Division does not have any office, is normally covered by the officers of the headquarter whenever called upon to do so. The officers of the Division also accompany the VVIPs on their visits in the country and abroad to provide photo publicity.

Photographic information of the country's historical and cultural heritage, socio-economic and industrial development and also day-to-day developmental activities all over the country in the form of colour prints, transparencies and black and white photographs are supplied to the Ministry of External Affairs for presenting the country's image abroad. Photographs on national importance events like national integration, family welfare activities, communal harmony, 20-Points Programme are supplied to the Directorate of Advertising and Visual Publicity (DAVP) for display in the form of exhibitions throughout the country. Photographs of the cultural and tourist interest and other related subjects are supplied to the Publications Division and other sister media organizations for the production of illustrations in their publications.

During this year, photographic coverages were provided to the Prime Minister's visit to Thailand and Bangladesh, Uzbekistan and Kazakhstan, Oman, Bhutan, China, Korea and Tehran. The Division also provided the coverages of the visits of the Vice-President to United Kingdom, Morocco, Paris, Germany and Vietnam and the Finance Minister's visit to Cyprus. Prime Minister's visit all over India from time to time were also covered and photographs released to the Press all over the country through PIB. The Division also covered the visit of the Prime Minister of Britain, President of Russia, Poland, Tajakistan, Maldova, Mauritius, Tanzania, Burkino, Faso, Ireland, Zambia, Guyana, German Chancellor, Chairman of the Council of Minister, Belaras, King of Nepal and King and Queen of Sweden.

The Division covered more than 3000 assignments, and prepared 1000 transparencies, produced three lakhs colour prints and five lakhs black and white prints in different sizes. In addition to the above 100 photographic albums were prepared for presentation.

The Division is organizing Annual Photo Contest and Exhibition on a particular theme by inviting amateur photographers in the country to participate in the competition by sending maximum for photographs in two sections viz. colour and black and white. The Division organized its Fifth National Photo Contest on the theme of "Modern India". 313 black and white and 722 colour entries were received from 372 amateur photographers of the country. The Jury Members comprizing Ramesh C. Pande, Harbans Singh and V.N. Majgaonkar, former Director, Photo Division screened all the entries and selected 17 award winners in both sections. In addition, Jury also considered 80 photographs for exhibition purpose. An exhibition of the award winning photographs was held at LTG Art Gallery, New Delhi. The exhibition was inaugurated and the awards were distributed by Shri K.P. Singh Deo, the then Minister of Information and Broadcasting.

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Introduction to the Directorate of Film Festivals

The Directorate of Film Festivals was set up in 1973 as an attached office under the Ministry of Information and Broadcasting with the responsibility of promoting good cinema through organizing International Film Festivals in India and promoting Indian Films both within the country and abroad through International Film Festivals, organization of Film Weeks and the National Film Awards.

International Film Festival

The 24th International Film Festival of India (IFFI) was held in New Delhi from 10 to 20 January, 1993. This was a non-competitive Festival. In all, 175 feature and non-feature films from 39 countries (including India) were screened in the Festival. A total of 474 film shows were held in ten theatres in the Capital.

Cinema of the World (68 feature films); Focus on Vietnamese Cinema (8 feature films); a Retrospective of the Italian actor/director Vittorio de Sica (15 feature films); a Retrospective of the Swedish film actress Ingrid Bergman (9 feature films); a Tribute to the French Producer Anatole Dauman and Argos Films (6 feature and 12 non-feature films); and a Tribute to the Kaurismaki Brother of Finland (4 feature films).

Indian Panorama 1993 (20 feature and 11 non-feature films); a Tribute to the Producer/Writer/Director Bhaiji Pendharkar (5 feature films); a Homage to the actress Kanan Devi (5 feature films); and Mainstream Indian Cinema (12 feature films).

The number of delegates registered for the Festival was 2,607. Out of these, 90 were foreign delegates. Of the foreign delegates invited by the Directorate, 21 were film producers/distributors/officials, 18 were film directors, 7 were film artistes, 11 were directors or representatives of foreign International Film Festivals and 10 were journalists/film critics.

National Film Festival

The 40th National Film Festival was held in June 1993. Three Juries were appointed for the Feature Film category, Non-Feature Film category and Jury for Best Writing on Cinema. In the Feature Films category 105 films and in Non-Feature Film category 92 films were entered. For book awards a total of 16 entries were received. A total of 26 articles were received for adjudging the best film critic 1992. The Award for the Best Feature film went to Bhagavad Geetha directed by Shri G.V. Iyer. Award for the best Non-feature film went to 'In Search of Indian Theatre' directed by Abhijit Chattopadhyay. The award for the Best Writing on Cinema was given to the author Gayatri Chatterjee for the Book 'AWARA' and the best film critic award went to Sudhir Bose.

The prestigious Dada Saheb Phalke Award was conferred on Bhupen Hazariaka for his great contribution to Indian Cinema.

Participation in Film Festivals

From January 1993 to December, 1993 the Directorate participated in 52 International Film Festivals abroad with Indian films. The Film 'Diksha' was screened in 9th Annonay Film Festival in France. It won the Prix Du Public award and also a cash award of 2000 frank. 'Maya Memsaab' directed by Ketan Mehta won the best Asian Feature Film award

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in Singapore International Film Festivals. The Best Actress award for the performance in 'Rudali' was won by Dimple Kapadia in Damascas International Film Festivals. Satyajit Ray's Tather Panchah' won the first prize of Review writing in Trinidad International Film Festivals.

Film Weeks

The Directorate organized eight Film weeks of various countries in India. The Chinese Film week was held in Bhopal and Hyderabad. The Italian Film week was organized in Kolkata, Mumbai, Thiruvananthapuram and Bhopal. Irish Film week was held in New Delhi and the Finland Film week was organized in Hyderabad, Bhopal and Kolkata. The Hungarian Film week was organized in Chennai and Bhubaneshwar and the Polish Film week was held in New Delhi, Bhopal and Bhubaneshwar. Out of Cultural Exchange Programme (CEP) Canadian Film week was organized in New Delhi, Kolkata, Mumbai and Chennai and Indo-US Sub-Commission Film week was held in Mumbai. The Directorate also organized 16 Indian Film weeks abroad.

For Indian Panorama 1994 a total of 18 Feature and 19 Non-feature films were selected to represent various International Film Festivals abroad.

Introduction to the Films Division

Films Division is the largest national agency devoted to the production and distribution of documentaries and news magazines. The Division was setup in 1948 to revive the production in newsreel and documentary films. It produces news magazines, documentaries and 16 mm featurettes for rural audience in regional languages. It also produces cartoon films and educational films for Ministry of Agriculture, defence, family welfare and other departments of Government of India.

The distribution outlets for these films are Doordarshan, theatrical circuits having a weekly audience of almost ten to twelve crores and non-theatrical circuits consisting of Field Publicity units of Central and State Government and other institutions, non-theatrical exhibition channels like educational institutions, industrial houses, social and cultural organizations and film societies. It is estimated that about five to six crore of rural audience is exposed to these films every week.

The Division's films are also screened abroad through the Indian embasizes, television networks, government departments, educational, cultural and social organizations as well. It also participates in various International Film Festivals.

It makes films through in house directors and also associates talent from the open market in some of its productions. From April 1993 to March 1994 this Division has produced 83 documentary films and 23 News Magazines, a total of 106 films.

The Division releases prints of one documentary film and one news magazine alternately every week for public exhibition through cinema houses throughout the country. They are required to screen such films not exceeding 609.8 mtrs (2000 ft.) under the compulsory exhibition scheme. Films Division now releases 400 prints every week. The Division continues the production of 16 mm rural based featurettes in languages and dialects of Southern and Eastern regions of the country through its regional production centres at Bangalore and Kolkata. Some of the Production of regional centres have won national awards.

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The Division has won two National Awards for its documentaries in 1993-94. Indian Panorama Section of IFFI 1994 featured an animation film, 'Freedom' made by Films Division. It has a separate unit for making cartoon films including animation sequences for documentaries and news magazines. The newsreel unit of this Division produces News Magazines which cover important national and international events. The branch offices of the Film Division located throughout the country have film libraries of 16 mm prints of documentary films and newsreels. Films Division also organizes festival of its films in various parts of the country.

The Third Mumbai International Film Festival for Documentary, Short and Animation films was organized by Films Division in February 1994. BIFF 1994 was a grand success. In all 620 entries were received from 54 countries. Nearly 3000 delegates participated in the festival. Mr. Nagisa Oshima a world renowned film maker was the Chairman of a distinguished jury. He also inaugurated the festival. Awards to the tune of Rs. 12,00,000 were given different categories of films.

A Memorandum of Understanding (MOU) has been singed between Films Division and National Film Development Corporation for telecasting Documentary Films on Doordarshan Metro Channel. Films Division has already commenced channelizing some of its best films for the same.

Introduction to the Central Board of Film Certification

The Central Board of Film Certification (CBFC) set up in 1951 in Mumbai under the Cinematograph Act, 1952 has a Chairman and other members all appointed by the Central Government. It has Regional Offices at Mumbai, Kolkata, Chennai, Bangalore, Tiruvananthapuram, Hyderabad, Cuttack and Delhi have advisory panels for assistance in the examination of the films. The members of these panels, appointees of the Central Government, comprise among others, eminent educationists, art critics, journalists, social workers, social scientists, doctors, lawyers, persons connected with film production.

For hearing the appeals against the decisions of the Board of Film Certification, the Government constituted in March, 1984 a Film Certification Appellate Tribunal with headquarters in New Delhi.

The films, widely appreciated and democratic form of the arts have their own impact on every culture. The popularity and accessibility of films play a significant role not only in shaping the public opinion and increasing their knowledge and understanding of different lives and traditions prevalent in the society, but also make them an important instrument of aesthetic education for a large section of the population. The production of feature films in the country is mostly in the private sector.

The films are certified under four categories viz, 'U', 'UA', 'A' and 'S'. Under the 'U' category are shown the film considered suitable for unrestricted public exhibition. Those suitable for unrestricted exhibition subject to parental guidance for children below 12 years of age fall under category 'UA'. Films which can be watched by adults only are granted 'A' category while those meant for specialized audience, doctors etc., come under category 'S'. Films not falling under any of these categories are refused certificates.

India is a leading country in the production of feature films. The number touched a new high of 948 films in 1990. The year 1933 saw only 812 films as having been certified.

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However, the large number of films per year confirms the general belief that 'theatrical' films continue to be the most sought after source of entertainment for the people.

In 1993, the Board issued, certificates for 2077 films. These include 812 Indian feature films, 174 foreign feature films, 911 Indian short films, 175 foreign short films, 2 Indian long films and 3 foreign long films. During the same period, the Board issued a total of 811 certificates for video films. These cover 18 Indian feature films, 5 foreign feature films, 265 Indian short films, 388 foreign short film and 135 Indian long films.

The Board deleted a portion of about 14451.08 meters length from films, both Indian and foreign for violation of the guidelines laid down for making films.

The Film and Television Institute of India: An Introduction

The Film and Television Institute of India (FTII) located at Pune imparts technical training in the art of film-making and also provides in-service training to the employees of Doordarshan.

The Institute conducts three-year specialization courses in: (1) Motion Picture Photography, (2) Film Direction, and (3) Sound Recording and Sound Engineering with one year integrated training. The Course in Film Editing is of two year duration with one year integrated training. During the academic year 1993 there were 104 students on the rolls of Film Wing.

Television training is imparted in (1) TV Programme Production, (2), Studio Technical Operation, (3) TV Films, and (4) TV Graphics and Design. Short term courses in special areas of TV production are also organized. The TV Wing mainly caters to the training needs of various production and technical staff of Doordarshan. Short term TV Orientation courses are conducted for the Indian Information Service Officers and students of the Film Wing of the Institute. During the year 1993 about 216 Doordarshan personnel, 20 Indian Information Service Officers and 28 film students have been trained.

Participation in Film Festival

FTII regularly enters the student films in various National and International Film Festivals with a view of giving exposure to student films. During 1993 FTII student films screened in 24th International Film Festival of India held at Delhi in January 1993. Ten latest films were entered for selection in Indian Panorama Section. 'BABA BABY' directed by Sudarshan Juyal was selected and screened. For the 23rd Tampere Film Festival held in March, 1993. FTII entered four films. These were 'A Day with the Builders', 'The Cannibals', 'Shelter', and 'Punaravritti'. The first three films got selected and were shown in Retrospective of Indian Documentaries. In keeping with the Oberhausen Film Festival's tradition of presenting internationally prominent film schools, the year was dedicated to the Film and Television Institute of India. Thirty six student films made from 1964 to 1992 were shown at the 39th International Short Film Festival at Oberhausen, Germany in April 1993. In 17th International Henri Langlois Encounters France, held from 29 November to 5 December, 1993, five student films (1) 'Punaravritti', (2) 'Sundance Cafe', (3) 'Ether', (4) 'A Brief Case Full of Reflexive Maladies', and (5) 'Veg. Non. Veg'. were entered. The film "Punaravritti" directed by Imo Singh was selected and screened in Competition Section. Three FTII student films (1) 'Anubhav'. (2) 'Passion of Annie', (3) 'Ether', were entered for the 3rd Film Festival of

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International Cinema Students (FFICS) held in December 1993 at Tokyo, Japan. 'Either' directed by Ms. Pinky Chaudhary was chosen among the 20 films.

Film Appreciation Course

A five week course in Film Appreciation was jointly conducted by Film and TV Institute of India and National Film Archive of India, in FTII Campus, from 24 May 1993 to 26 June 1993. Sixty nine candidates comprising writers, journalists, University teachers teaching communication, Film Society members, media officials attended the course.

The National Centre of Films for Children and Young People: An Introduction

The National Centre of Films for Children and Young People (NCYP), formerly known as the Children's Film Society, India (CFSI) was established in May 1955, with the blessings of the then Prime Minister of India, Pandit Jawaharlal Nehru with the prime objectives of production, acquisition, distribution, exhibition of films, especially made for children as well as for the promotion of Children's Film Movement.

Since April 1992, the scope of the activities of the organization has been widened to include 'young people' along with children, leading to a change in the name of the organization.

NCYP as it is called in short, is an autonomous body under the Ministry of Information and Broadcasting, Government of India.

NCYP has its Head Office at Mumbai, with Zonal Offices at New Delhi and Chennai. The activities are controlled and guided by the General Body and Executive Council which are headed by a common Chairperson. The members of these two bodies are nominated by the Government of India.

Since its inception, NCYP has produced and acquired more than 230 feature, featurette, short animation and puppet films. The organization continues to distribute and exhibit its films through 'normal theatre programmes' as well as through National T.V. Network. To overcome the difficulties in theatre exhibition and to carry children cinema to the 'mufossil' areas. NCYP has over the years been organizing 'festivals' (Districtwise capsuled programmes) of its films at District levels consisting of 8 to 10 films lasting about a week in collaboration with district authorities and welfare organizations. During the year 1993-94, 58 such festivals were held with a total viewership of 28,00,000. A 20 per cent increase is contemplated in the coming years.

International Film Festivals

NCYP has gained recognition and reputation over the years by holding International Children's Film Festivals in prominent cities of India. The first International Children's Film Festival was organized in Mumbai in 1979, second in Chennai in 1981, third in Kolkata in 1983, fourth in Bangalore in 1985, fifth in Bhubaneshwar in 1987 and the sixth in Delhi in 1989, the seventh was held in Thiruvananthapuram in November 1991. The eighth International Film Festival for Children and Young People was organized in collaboration with the Government of Rajasthan from 14 to 23 November, 1993 at Udaipur, the festival was a great success. The Indian International Children's Film Festival has been accorded 'A' category status by the International Centre of Films for Children and Young People (ICFCYP).

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NCYP has been participating in film festivals held abroad. During the year 1993, NCYP participated in seven International Film Festivals with some of its latest Feature and Short films. One of NCYP Feature Film viz ABHAYAM won awards at sixth International Film Festivals.

Further, two of eight NCYP's films were selected for Indian Panorama 1994. Also 'Lavanya Preeti' which won International recognition were included in at least five to six International Film Festivals.

Telecast on Doordarshan

NCYP has been provided with a regular slot in prime time on National Network programme. Encouraged by the success of earlier telecast on Doordarshan, NCYP has been now regularly utilizing the time slot for telecasting its serialized programmes. Jungle Book in fact created a record of sorts by achieving a very high popularity rating. The serial Alice's Adventures in Wonderland based on the world renowned popular work by Lewis Carroll was shown on Telivision and became equally popular.

In 1993-94, NCYP covered a child audience of approximately 35 lakhs, which is exclusive of T.V. coverage.

The National Film Archive of India: An Introduction

Established in February 1964 as a media unit of the Ministry of Information and Broadcasting, the primary objective of the National Film Archive of India (NFAI) is to acquire and preserve the heritage of national cinema and the best of world cinema. The Archive has made considerable progress in the preservation of film, audio and video material, documentation, research and dissemination of film culture in the country. As on 31 March 1994 the Archives collection had 13,069 films; 21,038 books; 152 periodicals; 21,403 scripts; 1,36,273 press clippings; 7,287 pamphlets, folders; 98,224 stills; 1,858 disc records; 153 audio tapes; 1,166 video cassettes; 1,957 micro films; 3,361 slides; 6,420 wall posters; 42 micro fische; 6,253 song booklets; 223 prerecorded cassettes. Notable among its acquisitions are several silent talkie and early films from India and abroad, as well as recent award winning films and as representative works of the masters of world cinema. It has been acknowledged as one of the major film Archives in the Asian region, on par with established archives in Europe and North America.

The Archive's "Film Circle" programme of weekly screening at Mumbai, Bangalore, Kolkata, Tiruvananthapuram, Bhopal and Pune exposes interested local audience to the best films from India and abroad. To commemorate the platinum jubilee of Indian cinema, NFAI organized photo exhibitions depicting the evolution of cinema in the country at various centres. NFAI also organizes Film Appreciation Course at Pune every year to stimulate a serious interest in the systematic understanding of cinema as a medium of art and communication. In addition, the Archive conducts five to eight short courses of live to ten days duration in various parts of the country.

The Archive functions as the main repository for Indian and foreign research workers for viewing film classics in connection with their research projects. The Archives Distribution Library with a representative collection of Indian and foreign film classics cater to over 500 film societies and film study groups in educational institutions in the country. The Archive also sponsors research projects pertaining to the study of various

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aspects of the Indian cinema. It has helped NFAI in establishing fruitful contacts with Film Archives abroad and besides provides expert guidance on problems relating to film preservation, restoration, computerization and retrieval of archival data. With headquarters at Pune, NFAI has at present three regional offices functioning at Bangalore, Kolkata and Tiruvananthapuram.

The National Film Development Corporation Limited: An Introduction

National Film Development Corporation (NFDC) is the Central Agency established to promote good cinema in the country after the amalgamation of the erstwhile Film Finance Corporation and the Indian Motion Picture Export Corporation in 1980. The Corporation has, over a period of time, entered into related fields of activities to provide services essential to the integrated growth of Indian cinema in general and good cinema in particular. Despite the fact that the Corporation, subsequent to the new economic policy of the government, has been under pressure to operate under free market economic forces, it has been able to strike a balance between development activities and commercial interest of the Corporation to ensure its economic viability without sacrificing its developmental role. This has largely been possible owing to restructuring, increase of productivity levels, aggressivity in marketing and diversification into Television.

Film Finance

NFDC promotes the concept of the low-budget films. Primarily the low-budget films signify an economical way of making a film by putting value on-screen and of doing away with extravagance. The low-budget yet high value film is one of the possible answers to the financial problems of film making being faced today in our country.

Film Production

NFDC undertakes production of films based on good scripts to be directed by well known directors. Under this scheme, initiated in 1980-81, so far 28 films have been approved, 26 films have been completed and two films were under production as on 31 March, 1994. Its produced films include Adi Shankaracharya, Ghare Baire, Ganashatru, Agantuk, Jaane Bhi Do Yaaro, Mirch Masala, 'MASSY Sahib, Sati, Ek Doctor Ki Maut, Tahader Katha, Ek Hota Vidushak etc. Its produced and financed films have won 105 National Awards and 63 International Awards.

Foreign Co-Production

NFDC launched its programmes of foreign co-production with the tremendously successful film Gandhi directed by Sir Richard Attenborough which won top awards the world over, including eight Oscars. NFDC has also co-produced a seven episode TV serial with Messers Technisonor, a Public Sector Undertaking in France. Salaam Mumbai, a Mirabai Film-NFDC-Doordarshan-Channel Four and Cadrage S.A. and La Sept co-production, has bagged 13 top awards in various International Film Festivals including the Camera D'OR at Cannes. The Film Unni, directed by G. Aravindan, is also a foreign co-production. It has also co-produced Internationally "Miss Beatty's Children" and has financed the International production Maya Memsaab.

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Co-Production with Doordarshan

This alliance has been a highly fruitful one where some of the most outstanding films in the last few years have been made and premiered over Doordarshan. Among the films co-produced with Doordarshan are Rudali by Kalpana Lajmi; Suraj Ka Saatwan Ghoda by Shyam Benegal; Woh Chokri by Subhankar Ghosh and Dharavi by Sudhir Mishra. Under this scheme so far 38 projects have been approved and 15 have been completed.

A major decision during the later part of the year has been approval of co-productions with Doordarshan of telefilms and television serials based on historicals, classics and acclaimed literary works. Financing of tele-films and serials which have Doordarshan approval and where sponsors' confirmation is available will also be considered.

Theatre Finance

The Theatre Financing Scheme was formulated and made operative to ensure creation of additional seating capacity in the country and provide outlets for good cinema under the scheme. The scheme was started with an initial loan from Central Government out of blocked funds of the Motion Picture Exporters Association of America (MPEAA). Subsequently this amount was augmented with NFDC's own surplus funds. So far 144 theatres have been financed all over the country. Of these 101 theatres have already started functioning. The total seating capacity generated as on 31 March, 1994 is 80,844. With theatre viability on the decline and prime urban land offering better return on investment to other business ventures, the application for theatre loan are drying up.

Imports

The Corporation presently imports 30 to 40 films a year, keeping in view its limited resources. While earlier the efforts was to expose the Indian audiences to a variety of films from different countries like USA, UK, France, Romania, New Zeland, Sweden, Spain, Italy, Czechoslovakia, Australia, Hungary, Poland, Germany, Canada, Japan, Hong Kong, Turkey, Bulgaria and USSR, imports and now largely restricted to films from USA owing to the changed economic environment and the need to import films based on commercial viability within the overall Import Policy guidelines. Greater stress is laid on import of good quality commercial family entertainers.

Film Distribution and Exhibition

Over the last few years, NFDC has built up a strong distribution network for foreign films in India. NFDC's distribution programme to the non-commercial circuits includes Indian films too.

Festival of Indian Panorama Films

In order to give an all India exposure to the films in the Indian Panorama section of the International Film Festival of India, the Corporation introduced the scheme of organizing Regional Panorama Film Festivals all over the country. The scheme has been widely welcomed. The films are subtitled in English.

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Export

India exports films to over 100 countries in the world. NFDC was the Canalizing Agency for the export of films still exports were decanalized. The Corporation participates in various International Film Festivals and sends delegates to important film markets to promote Indian cinema. The Corporation plays host to a number of buyers from various countries.

Video Production and Marketing

To combat video piracy, NFDC started marketing good quality legal video cassettes to video libraries through their distributors. Over 200 titles have already been released. Besides foreign films the Corporation is marketing a few video cassettes of Indian film classics, Satyajit Ray's "Apu Trilogy" on cassettes has been widely appreciated. Owing to tremendous growth of satellite channels, the demand for video is rapidly declining.

Metro Channel

The Corporation undertook the challenge of managing the programming for the Metro Channel of Doordarshan at a very short notice and at a time when media watches had written off the channel. The NFDC, through professional management, proper programming mix, good packaging and promotion, converted the channel into a highly successful channel with viewership ratings soaring week after week.

Subsequently the slots with NFDC was handling were returned to Doordarshan which had revised its scheme. NFDC was however allotted the Hindi feature film slots on the Metro Channel. The Saturday and Sunday afternoon Hindi feature film slots have been made popular. This was possible owing to good selection of films, appropriate packing and packaging, good media publicity, development of contacts with advertising agencies etc. NFDC has also shown other programmes on the Metro Channel which include 'Jungle Book', Phulwari Bachon Ki', 'Science Show', 'Guinness Book of World Records', 'Malgudi Days' etc.

National Film Circle

The Corporation, jointly with the National Film Archive of India (NFAI), Pune and Nehru Centre, Mumbai, has established a National Film Circle in Mumbai. This circle has a paid membership where the members are eligible to see good films from the NFDC collection: Panorama films and class foreign films. Several retrospective are also held with the help of Consulates and over 100 films are screened every year.

NFDC Film Centre

The Centre provides production and post production facilities at Kolkata. The Centre is provided with 16 mm Arriflex Camera with zoom and high speed lenses, and Nagra 4.2L Recorders for sync shooting. Recording and re-recording theatre is provided with the latest sophisticated Magnatech high speed electronics studio system for 16 mm and 35 mm formats. For editing Tables and Acmade Picsync Equipment, since its inception, the Centre has been very popular for its quality work and has been appreciated by the film makers of the industry especially of the eastern region.

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Sub-titling Centre

The sub-titling centre at Mumbai is a full fledged unit with all the technical facilities available under one roof like spotting, translation, checking, subtitling etc., on both 35 mm and 16 mm formats. This centre can legitimately be proud of high quality professional subtitling carried out in various languages. With a highly dedicated and expert staff, the unit, since its inception, has subtitled more than 1200 films thereby helping the country in conserving foreign exchange to the tune of Rupees 460 lakh. Apart from sub-titling work from the Ministry of External Affairs, Directorate of Film Festivals, National Film Archive of India, Doordarshan the centre has also taken up sub-titling for various agencies from Bangladesh, Sri Lanka, Iran, thereby earning foreign exchange.

NFDC has established the setting of Laser Sub-titling Machine perhaps which is the first one in the Asia, in order to update the technical quality of sub-titling to that of International standards and to cater to the meeds of the Film Industry in India as well as the neighbouring countries in Asia. In addition to film-sub-titling, the centre also provides subtitling of U-matic/Beta master cassettes.

Multilingual Sub-Titling

Recently we have been catering to the needs of Doordarshan National Hookup channel for the telecast of regional films by providing multilingual subtitles, which is a break-through. The regional films are now being telecast with 10 language subtitle simultaneously from Regional Kendras.

Video Studio

Video Studio has been installed with High Band A/B roll editing with Sony DFS 500, a Special Effects Generator and MX 50, along with latest Video Camera 537 APK with all accessories for location shooting for video programmes.

Video Centre

VCR Centre, Chennai with the world renowned Rank Cintel Mark III and associated low band and high bank U-matic VCRs has been providing good quality film to video transfers. A full fledged sophisticated duplication set up with 120 Slave VCRs has been commissioned which brings out good quality video cassettes. Editing on U-Matic is also available with the Centre. From its inception, the centre has provided the facilities to the film makers for exploitation of their production abroad through the use of U-Matic cassettes.

The Corporation now has a 35 mm BL III Camera and 35 mm production facilities in addition to 16 mm production facilities.

The Indian Institute of Mass Communication: An Introduction

As a centre for advance study in mass communication, Indian Institute of Mass Communication (IIMC) was set up in pursuance of the recommendations of a team of UNESCO-experts stressing the need for an urgent and effective mass communication to accelerate social change in developing countries. Registered on 22, January 1966 under the Indian Societies Registration Act, 1860 as an autonomous body and deriving its fund from the Central Government through the Ministry of Information and Broadcasting, the

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Institute is managed by a society reconstituted every two years. The IIMC has set up its other branches at Dhenkanal (Orissa), Kottayam (Kerala) and Jhabua (MP).

Teaching and Training Programme

The different courses both in-service and refresher, conducted by the Institute are: (*i*) a nine-month postgraduate diploma course in journalism (English), (*ii*) a nine-month post-graduate diploma course in journalism (Hindi), (*iii*) a nine-month postgraduate diploma course in Advertising and Public Relations, (*iv*) two five-month diploma course in News Agency Journalism for Non-aligned Countries, (*v*) a two-week Army Course for Media Communication, (*vi*) a one-month Broadcast Journalism Course, (*vii*) a one-week workshop in Copywriting.

Under the Central Government's various technical assistance and scholarship schemes, working journalists sponsored by developing non-aligned countries are admitted to diploma course in news agency journalism.

The Institute also organizes a number of refresher courses for the Indian Information Service personnel employed in various media units of Central Government and also conducts every year a number of specialized short courses for meeting the professional requirements of the media personnel both in government and public sector organizations. Since its inception in 1966 till today it has organized various short courses of varying duration benefiting over six thousand participants from all over India. The postgraduate diploma courses have benefited, over two thousand students so far, including the NAM course.

Research and Evaluation

The Institute undertakes a large number of research projects on wide-ranging areas of mass communication and research, such as audience profile, audience reactions, communicators views, evaluation and impact studies of communication events and process in the context of rural communities, media habits and information needs. These studies are targeted at all media such as newspaper, magazine, film, television, radio, folk and new communication technologies in which contents are studied and analyzed in one or the other projects. The Institute undertakes these studies in response to media sense, many of which are sponsored by international agencies like UNESCO, UNICEF, World Bank, WHO, AMIC and IFI.

Seminars and Conferences

With a view to contributing to better understanding of communication, the Institute organizes seminars and conferences on various themes of communication from time to time in various parts of the country.

Library Equipment and Facilities

The Institute has a well equipped library and documentation unit and is having audio-visual facilities for the specific training requirements. A small modern offset press caters to the training and for printing of the Institute's publication.

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Modernization

To keep pace with the technological development in the field of mass media the Institute has computers and the desk top publishing system on which all trainees are provided facilities to learn various facets of communication.

Publications

The Institute brings out two quarterly journals, *Communicator* in English and *Sanchar Madhyam* in Hindi.

The Press Council of India: An Introduction

The Press Council of India has been established under an Act of parliament for the purpose of preserving the freedom of the press and of maintaining and improving the standards of newspapers and news agencies in India. The Council consists of 28 members besides its Chairman. The Chairman of the Council by convention, has been a retired Judge of Supreme Court of India. Twenty of the 28 members belong to the newspapers world, while five are Members of Parliament, three nominated by the Speaker of the Lok Sabha and two by the Chairman of the Rajya Sabha. The remaining three are persons having special knowledge or practical experience in respect of education and science, law and literature, and culture. They are nominated by Sahitya Academy, Bar Council of India and University Grants Commission. The Council is reconstituted every three years. The Council has its own source of revenue in that it collects levy from the registered newspapers and news agencies. It also receives grant-in-aid from the Central Government for performing its functions.

As an autonomous quasi-judicial body, the aim of the Press Council has been to administer ethics and inculcate principle of self-regulation among the press. It also keep sunder review any developments likely to interfere with the freedom of the press. The Council discharges its functions primarily through adjudications on complaint cases received by it, either against the press for violation of the journalistic ethics or by the press for interference with its freedom. Where the Council is satisfied during the inquiry that a newspaper or a news agency has offended against the standards of journalistic ethics or public taste or that an editor or working journalist has committed any professional misconduct, the Council may warn, admonish or censure them or disapprove their conduct. The Council is also empowered to make such observations as it may think fit in respect of the conduct of any authority including government for interfering with the freedom of the press. The decisions of the Council are final and cannot be questioned in any court of law.

It will thus be seen that although the Press Council has no legally enforceable punitive sanctions, it wields a lot of moral authority. The Council has however recently decided that if a newspaper is censured by it twice for any type of unethical writing within a period of three years, a copy of such decisions shall be forwarded to the Cabinet Secretary and to the Chief Secretary of the concerned States and Union Territory from which the delinquent newspapers are published, for information and such action as they may, in exercise of their discretion, deem to be appropriate in the circumstances of the case.

The complaints before the Council have registered manifold increase in the recent years. Starting with 80 complaints in 1979 their number has gone up to 850 in the year

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1993-94. Of these 216 complaints lay against the authorities and 634 against the press. With 351 complaints pending from the previous years, the disposal of complaints during 1993-94 stood at 811.

Apart from the complaint cases, the Council keeps under review any development likely to restrict the supply and dissemination of news of public interest and importance. In June 1993, the Council made public its report on coverage of Defence related information, captioned 'Pen and Sword'. The report opines that there is need for greater transparency with regard to the defence related matters. Admitting that there are certain constraints that will operate in defence information policy vis-à-vis the national security, the report suggests that within these parameters people have a right and a need to know much more than what they are vouchsafed today. Other recommendations relate to amendment of the Official Act and enactment of a privacy law. It also advocates that with a more liberal and transparent Defence Information Policy, the Public Relations machinery of the Defence Ministry needs to be overhauled. For their part, the print and electronic media must equip themselves to handle and analyze specialized defence information more effectively. The report concludes that the government, the media and society are hot and should not be dragged against one another, separated by suspicion and hostility. A relationship of creative tension between the government, the media and the society should be accepted as a democratic necessity. For the rest, they are partners in trying to build a better society.

Another important report made by the Council relates to threats to the media from militant organizations in Jammu and Kashmir. It recommends prompt dissemination of information at government level to counter militant propaganda. The report further emphasizes on the Government to provide institutional and area security to the media personnel who face threats from the militants due to their independent stand.

Apart from these reports the Council has also adviced the press to observe various broad general principles laid down by it which, if applied, with due discernment and adaptation to the varying circumstances of each case, will help the journalist to self-regulate own conduct along the path of professional ethics.

The Press Institute of India: An Introduction

The Press Institute of India (PII) is the first training institute of its kind to have been established in Asia, in the year 1963. The Institute being an autonomous, non-profit Trust, over the years, has proved its value by training more than 400 professionals, both editorial and managerial, from India, Pakistan, Sri Lanka, Bangladesh and other parts of Asia. The aims and objectives of the Institute are:

- to disseminate knowledge about better techniques of production and of gathering and distributing news for elevating standards of Indian journalism and for training Indian journalists to a high awareness of their responsibility.
- to study the problems of the press in India and to endeavour to solve them in accordance with the techniques adopted in other countries or otherwise.
- to impart information about sound principles of journalism and to impress upon the public the necessity of maintaining and intimate knowledge of the state of public affairs by periodical investigations.
- to consider, originate and support improvements in the press laws of India.

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The Institute has held over 400 courses involving some 4500 journalists from over 400 newspapers and journals, published in English and Indian languages. The courses have also attracted over 400 women journalists. It has established useful links with international organizations dealing with mass media such as UNESCO, UNDP, Thomson Foundation and Reuters International.

The PII has collaborated with numerous bodies like government agencies, professional associations and industrial houses for common programmes. For crash courses, the Institute has until recently collaborated with the Thomson Foundation Editorial Studies Centre of Cardiff (UK). It has collaborated with the government in a number of programmes, including workshops on environment with the support of the Ministry of Environment and the Environmental Services Group World Wildlife Fund-India. The Institute laid great stress on development journalism and the programmes held with the help of UNEP and UNDP in the country. In collaboration with sister organizations like the Indian Institute of Mass Communication, New Delhi, the PII conducted a study of the journalism departments of various universities and also participated in seminars for journalism educators. The Institute has introduced full time courses in computer journalism. The courses are bilingual and duration is from four weeks to two months. The PII has been entrusted by several organizations abroad with the nominating of persons for fellowships and scholarships.

Vidura, the bimonthly, now a quarterly media journal published in English, serves as a vehicle for discussion on professional issues as well as a mouthpiece of the Institute. The DEPTH news India, started with the assistance of the United Nations Fund for Population Activities in 1974, was a feature service with emphasis on development.

The PII has gone into the publication of books, pamphlets and monographs. Today, it has to its credit as many as 21 books. The Institute has brought out a Media Digest every alternate months with articles on media developments taken from foreign media magazines. It has a library with over 4000 volumes now in the process of reorganization.

The Central Institute of Indian Languages: An Introduction

Established in 1969 the Central Institute of Indian Languages, Mysore under the Department of Education, Ministry of Human Resources Development coordinates the development of Indian languages and implementing the language policy of the government.

The activities of the Institute cover tribal and border languages, material production, distance education and computer application. It selects tribal and other minor languages, develops script and prepares a phonetic reader, a grammer and a multilingual dictionary besides collecting folk literature in the language. It is also preparing basic instructional material to teach the major language as mother tongue as well as second and third language to adults and school going children. The Institute is developing softwares to aid teaching of various subjects through Indian languages. To implement the three-language formula it is conducting language training courses for teachers.

The Institute is building a national archive of Indian languages with samples of phonetic features, grammatical structures and vocabulary. It will also prepare audio cassettes to aid learning of major Indian languages as the second language. It proposes to take up special programme for the development of languages like Konkani, Nepali and Manipuri. Its library is being developed into a National Centre of Indian Languages.

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Press, News and Feature Agencies: Importance of Content Analysis in Media Programming

NON-OFFICIAL MEDIA: AN OVERVIEW

The Second Press Commission noted with appreciation what it described as a 'conspicuous feature' of the Indian Press—"the great diversity of opinion expressed in newspapers, a diversity that should be expected on the part of a free Press in a democratic country.... There can be no single voice of the Press in a free society. It has to be a conversation involving many voices, reflecting the needs and interests of different sections of society. Variety of ownership and opinion is the test of a free Press".

Understanding the Press and its Development

The eleven members of the Commission were deeply divided, seven against four, on issues pertaining to newspaper ownership and the propriety or otherwise of governmental intervention in newspaper economics. But they were at one in paying a handsome tribute to the role played by the Press in relation to development. It is to the credit of the Indian Press, the Commission's report said, "that, despite its predominantly urban and middle class moorings, it has evinced interest in the problems of farmers, agricultural workers, artisans, tribal groups and other sections of the rural population". Though, judged by readership or by ownership, it is not necessary for most of our newspapers to highlight the issues of poverty, the Press has made a major contribution by reminding readers of those who live below the poverty line and giving the ruling middle and upper classes a feeling of guilt.

> "Many newspaper have, from time to time, drawn attention to such matters concerning the weakest sections of society as non-enforcement of minimum wages and the failure to revise them to keep pace with the fall in the purchasing power of the rupee; the persistence of bonded labour despite its abolition by law, or its emergence in a new guise as contract labour, the generation of black money and its use, frequently entailing the involvement of corrupt officials and politicians, etc. Such creditable instances deserve wide emulation".

Local Press: A Bhopal Study

An analysis was made during the present study of the contents of four newspapers that published from Bhopal and circulate in Madhya Pradesh. The newspapers are: Nav Bharat, Dainik Bhaskar and Nai Duniya in Hindi, and Madhya Pradesh Chronicle in English. The issues dated 1 to 9 June, 1988, were examined. The wealth of news and

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analysis of local problems which the newspapers carried was incomparably greater than when All India Radio could offer in its regional news bulletins and talks. The question of local coverage by Doordarshan did not arise. Till the time of the present study the TV transmitter at Bhopal was linked exclusively with Delhi. Bhopal is among the thirty places where studio facilities were to have been provided under the Seventh Plan. These facilities had not been established till the end of June 1989.

The State was reeling under drought, which therefore figured prominently in the news as well as editorial comment. It is noteworthy that the newspapers carried both the reports of the administration's efforts to relieve suffering by providing drinking water, and complaints voiced by the people. In the latter category was a news agency report of the non-energizing of a tube-well in village Chilwani in the Vijayapur tehsil of Morena district, resulting in what might have been the avoidable death of nine children, ranging in age from one to nine, because of thirst. A denial of this report was also carried; the denial attributed the deaths to measles. Also highlighted was a report about the municipal authorities distributing stamped postcards to residents in colonies served by tankers carrying drinking water, inviting them to report whether the tankers were arriving with the full supply of water or only half or less, and also whether the tankers came at the scheduled time.

A defect noticed was that many news items did not mention the source. For example, while the report of the death of children from thirst was credited to the UNIVARTA news agency which in turn identified its source, the denial—which was apparently from the State administration—was not sourced.

Numerous other subjects of local interest besides the drought situation were covered. These included publicity puffs, like 'Remarkable progress by Improvement Trust' of Itarsi, and 'State to have more vet hospitals by 1990' (in Madhya Pradesh Chronicle) as well as reports critical of the administration, such as "Roaring business in 'pan masalas' under different brand names".

National and international news was carried by the newspapers in addition to the coverage of problems of local interest. An interesting item concerned Doordarshan. It reported the findings of a survey of public reactions to Doordarshan news bulletins, carried out by Ms. Sura Roade, Sub-Divisional Officer (Revenue), Dhar, for her examination in the journalism course conducted by the Devi Ahilya University, Indore.

The survey, which was carried out in the Dhar and Indore districts showed that 92 per cent of television viewers think the Doordarshan news bulletins are biased, while 94 per cent favoured an autonomous status for Doordarshan. Fifty-five out of hundred people surveyed said the signature tune before and after every newscast was quite 'un-Indian' and wanted a more melodious tune. Thirty liked the present tune, while 15 expressed no opinion.

Pressures on the Press

Devoting a whole chapter of its report to Pressures on the Press, the Second Press Commission in listing the sources of pressure referred first to: "Physical attacks on the editor or the offices of the newspaper or its employees by mobs feeling aggrieved by the publication of particular items of news or views in a newspaper, or by mobs incited against a newspaper by political groups". Since 1982 when the Commission gave its

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report, the tragic developments in Punjab and in Kashmir Valley have underlined the threat to freedom of the Press from gun-wielding fanatics, and the government's imperative duty to maintain law and order.

Government itself was acknowledged as one of the sources of pressure on the Press "through selective and politically motivated exercise of powers under the law, or through extra-legal actions such as discrimination in the selection of newspapers for advertisements and/or in the rates fixed for such advertisements". To avoid bias in the choice of newspapers, the Commission recommended that the handling of government advertisements should be taken away from DAVP and entrusted to an autonomous corporation in the public sector. This recommendation was not accepted by the Government. An 'action taken' report on the recommendations of the Second Press Commission, laid on the table in parliament on 14 May 1986, said: "The working of an autonomous corporation in the public sector cannot ensure greater impartiality, rationality and objectivity than the government". This is of a piece with the unwillingness of the Indira Gandhi and Rajiv Gandhi governments to let radio and television be run by autonomous corporations.

Government's direct handling of the electronic media has been, over the years, a potential source of pressure on the Press. All India Radio happens to be the largest single media contributor to the revenue of Press Trust of India and United News of India, the country's two main news agencies. AIR's payment for its use of the services of the agencies in its news bulletins is several times the amount of subscription paid by the largest of newspaper groups in the country. It was the threat to discontinue AIR's subscription which brought the news agencies to their knees during the internal emergency of 1975-76. They had no option but to agree to merge themselves in the government-sponsored 'Samachar' News agency. Since newspapers rely to a very large extent on the news agencies for the staple of news, governmental pressure on the news agencies can be a threat to Press freedom.

In normal times it is not necessary for the government to go so far as to threaten discontinuance of AIR's subscription to news agency services. By reducing the scale of payment, or offering to pay more, the government can influence the way in which the news agencies treat news items bearing on the image and interests of those for the time being in power. An autonomous AIR and Doordarshan cannot easily be used in that way to twist the arms of the news agencies. The Press as a whole and the news agencies thus have a vital stake in the insulation of the electronic media from manipulation by the government.

The Press, for its part, needs to guard against becoming so partisan in its muck-raking and opinion-building campaigns as to miss the distinction between news and views. Some newspapers have tended to become participants in, rather than critical observers and analysts of, the power game in which rival princes of the State, at the Centre or in the States, ally themselves with competing captains of industry and landed interests. Of interest in this connection is the advice which Jawaharlal Nehru gave while addressing the All India Newspaper Editors' Conference at Allahabad on 16 February 1946: "A newspaper must, whatever its views might be, maintain a certain integrity about the news. It must give all the news worthy of being given, and without any distortion".

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Economism: The Enemy Within

The concluding paragraph of the chapter on Pressures, in the Second Press Commission's report, is significant. The Commission says that the Press "should be able to resist not only external pressure but also inducements which would undermine its independence from within. Journalists should be on guard against the temptation to enjoy favours, whether from government authorities, employers, advertisers or others".

As an example of the enjoyment of undue favour from the government, the Commission refers to the case of those journalists in Bhopal who stayed in government accommodation at concessional rent and were in heavy arrears, with the government not bothering to collect even the concessional rent. Apart from such individual instances, there is a disturbing ambivalence in the attitude of journalists' organizations towards the government. On the one hand, they want no curbs on the freedom of expression. When the Defamation Bill was introduced in 1988, they joined hands with newspaper publishers and editors, and with leading public figures concerned at the threat to Press freedom, in a massive protest movement which made Prime Minister Rajiv Gandhi drop the Bill. On the other hand, the organizations of journalists want the government to intervene in their favour by modifying the awards of tribunals constituted from time to time since parliament passed the Working Journalists (Conditions of Service) Act in 1955. Members of no other profession and workers of no other industry in the private sector enjoy the benefit of such periodic improvement of salaries, perequisites and working conditions. The latest demand is for governmental intervention to enforce a scheme of pension for journalists. They also want that the government's decision modifying in their favour the final award of the latest tribunal headed by Justice Bachawat should be put into the Ninth Schedule of the Constitution to protect it from challenge in the courts. They want all this, and freedom too.

Production of Features Films

In terms of the number of feature films produced each year, the Indian film industry is the biggest in the world. It is foremost among the mass media in the country as a source of entertainment, directly in cinema halls and indirectly through the film songs broadcast extensively by All India Radio and the films and film-based programmes telecast regularly by Doordarshan.

Mixed Bag of Values

Entertainment is not value free. There are certain values implicit even in a film—or other programme on the stage, radio or television—whose ostensible purpose is nothing beyond entertainment. It is a mixed bag of values that are promoted by Indian films.

The Working Group on Doordarshan Software observes in its report: "The output of the Indian feature film industry is and large as its quality is uneven. The output includes films with a patriotic or social reform message conveyed competently and with aesthetic appeal. There are others which offer clean and healthy entertainment. But there are a very large number which are made to a formula of sentimentality, melodrama, violence and sex. They are an assault on aesthetic sensibility, and have a vulgarizing and brutalizing effect on viewers. It is a surprise that such films should get past the censors, and a greater surprise that Doordarshan should choose to screen them".

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Stars in Political Wars

Much before Ronald Reagan became President of the USA, Tamil Nadu began to have Chief Ministers who entered politics after attaining popularity with film-goers as script-writers (C.N. Annadurai and M. Karunanidhi) or actors (M.G. Ramachandran). Some of the latter's fans were so frenzied in their devotion that they committed suicide when M.G. Ramachandran fell seriously ill and was flown to the USA for treatment, and several more when he eventually died.

It is no wonder that political party managers have found in profitable to flatter popular film personalities, dead or alive. M.G. Ramachandran's death came on the eve of the elections to the Tamil Nadu State Assembly in January 1989, in which the Congress (I) hoped to stage of comeback. The country was stunned when the President of the Republic, acting on the constitutionally binding advice of Prime Minister Rajiv Gandhi who was also president of the Congress (I), conferred posthumously or M.G.R. the nation's highest honour, the award of Bharat Ratna.

Earlier, in 1984, Rajiv Gandhi drafted into politics his close friend Amitabh Bachhan, the matinee idol. This was in order to pit him against H.N. Bahuguna in the parliamentary constituency of Allahabad in Uttar Pradesh during the Lok Sabha elections of December that year. The film star, popular on account of his good looks and love scenes, fight scenes and buffoonery, trounced his rival, an experienced politician who had served as Chief Minister of Uttar Pradesh.

Other stars who have been drafted into political wars include Arun K. Govil, who played Rama in the cinematic and immensely popular TV serialization of the Indian epic Ramayana. Congress (I)'s Govil was countered by the opposition front during 1989 with another popular film actor Raj Babbar.

INDIAN PRESS: AN INTRODUCTION

In common parlance, by 'press', we mean 'printing press'. But in journalistic and mass communication terminology, by 'press' we mean print media—newspapers, journalists, magazines, periodicals, pamphlets, leaflets, books, or any other printed material. The owners and managers have, over a period of time, adopted certain unique practices to make the newspaper enterprise economically viable and profitable. These relate to the areas of newspaper economics and management, and to the areas of newspaper production and distribution. The economic and management aspects include advertising, circulation and sales promotion. The structure of a newspaper ownership is relevant to the issues of public interest and editorial freedom. Usually, the nature of editorial policies and business operations vary according to the patterns of the newspaper ownership. The development of newspaper ownership patterns has passed through numerous stages, and all through it has been influenced by business environment in India. The newspaper proprietors and businessmen have generally kept pace with global development in India. The newspaper proprietors and businessmen have generally kept pace with global developments in evolving and adopting ownership patterns and management practices.

The pattern of ownership is crucial in the newspaper industry, as the press has an extremely prominent role to play in a democratic set-up in India. In case of newspaper ownership, concentrations of two kind are evident. Firstly, newspapers are concentrated in urban areas, in big cities such as Delhi, Mumbai, Kolkata, Chennai, Hyderabad,

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Lucknow, Guwahati, Patna, Jalandhar, Chandigarh, Bhopal and Ahmedabad. Secondly, the ownership of these newspapers is concentrated in a few big business houses. According to the 1990 Report of the Registrar of Newspapers of India (RNI), Ministry of Information and Broadcasting, Government of India, the latest newspaper ownership pattern in the country is as follows:

It can be seen from/this list that the number of newspapers concentrated in the individual ownership is the largest, followed by societies/associations. In the newspaper industry, though the type of ownership is important, even more significant is the influence that a newspaper unit commands. The influence that a newspaper wields in society, can be gauged to quite an extent from its paid circulation, advertising volume and revenue. According to the Registrar of Newspapers annual report cited above the joint stock companies own only 1199 newspapers, but their share is the highest in the overall circulation followed by ownerships of individuals and firms/partnerships.

A single individual owner means one who generally owns 100 per cent of the newspaper company's stock, and runs it as a private enterprise. For example, The Hindustan Times, New Delhi, is owned by K.K. Birla and The Telegraph, Kolkata, is owned by Avik Sarkar. Or, there can be partnership of a small group of individuals holding stock-in the company, i.e., The Hindu, Chennai. Similarly, a joint stock company is a big commercial organizations such as Bennett Coleman and Company, publishers of The Times of India and several other publications. A trust is a non-profit organization which runs a newspaper such as The Tribune of Chandigarh or The Lok Sevak of Kolkata.

In case of the Central and State Governments' publications, the ownership is generally vested in the departments of information, publication, publicity, public relations or any other specific department bringing out the newspaper/journal/ periodical/magazine. Since the newspaper industry is a commercial proposition, the most important objective of the management is to ensure efficient and effective functioning, so that the unit earns the maximum profits and a good name for its publications. Keeping this in view, the newspaper proprietors structure their organizations in a particular manner so that all the essential functions of the newspaper are performed most efficiently. In a modern newspaper unit of medium size, generally, the organizational structure is divided into five distinct wings/divisions/sections/ departments. In some organization, engineering and equipment sections are merged with printing and production departments. Besides, personnel and sales promotion departments are also combined with the administrative wings. However, the editorial wing, in most cases, is completely independent, and is entirely under the charge of the chief editor, managing editor, executive director or editor. Variations are found in individual enterprises depending upon their size, business volume, general financial status and editorial traditions.

The editorial department of a newspaper organization is its heart and soul. In fact, the entire business of a successful newspaper depends on the effective, efficient and prompt operations in this department. As stated earlier, the functions of a newspaper's editorial department are extremely crucial and significant. The editorial department of a newspaper/magazine collects, receives, processes and finalizes the news and all other writings relating to news for publication in the newspaper/magazines. The news is

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collected, received and solicited by a newspaper from all parts of the world as well as from all concerns of the country.

For collecting the news efficiently and promptly and making it fit for presentation to the readers in a readable, attractive and digestible form, the editorial department of a newspaper has to take the entire responsibility. The editorial department is the life sustaining force and be-all and end-all of a newspaper establishment. The three main operations of the editorial department are carried on as follows: (1) Newsroom: Editing and processing the news on the editing desk; (2) News gathering: Making arrangements for gathering news from the city where the paper is located, other parts of the country and other countries. Prominent news categories include political, economic, financial and business, sports, social, educational, cultural, health and environment. All this news may come from Parliament/Assembly, stock markets, chambers of commerce, labour organizations, courts, hospitals, universities, police, social and cultural organizations and so on. Anything happening anywhere in any part of the globe in which the readers could be perceived to be interested, needs to be covered in newspapers. (3) Views and Opinions: Every newspaper/magazines has one or more editorial pages which reflect the policy of the organization. The means that every newspaper has its own opinion on all serious national and international issues. Opinions have to be in conformity with the newspaper's policy which is determined by the proprietor/owner. The chief editor or editor as the head of the editorial department has to ensure that opinions expressed in editorials are in line with the publication's policy. The editorial page or section carries material such as editorials, special articles, letters to the editor, special columns and cartoons.

In the newsroom, the news editor is the boss. He makes sure that the editorial desk operates smoothly, receives the news from news agencies, reporters, correspondents and other sources. He is assisted by a chief sub-editor, which, in turn, has four or five sub-editors to process the copy (all news items received on the editorial desk are collectively called copy, not copies). It is this desk which finalizes many of the pages of each newspaper issue. Generally, there are three shifts of the editorial desk 9.30 a.m., 3.00 p.m. to 9.00 p.m. and 9.00 p.m. to 3.00 a.m. As there are several editions of a newspaper in 24 hours to serve the readers in different cities/towns, far and near, where the newspaper/magazines are sold, the publication of these editions is timed, taking into consideration the modes of transporting copies of the papers to particular towns and cities. The newspaper/magazines copies are sent by air, rail, road, or even by specially requisitioned taxis so that the newspaper is served to the readers without loss of time. Since the newsfall has no prescribed timings, the editorial desk has to be ever ready to publish the latest news in the next editions the under preparation. For news gathering, a paper often has three categories of news reporting personnel: Staff reporters who collect news from the town where the paper is located; this is local news; special correspondents/representatives who are senior and experienced journalists with 10-15 years reporting experience: they report high level political, diplomatic news. Staff correspondents/state correspondents who mostly function from state capitals such as Agartala, Bangalore, "Kolkata, Guwahati, Jaipur, Hyderabad, Chennai, Srinagar. They are known as 'state bureau chiefs'.

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Local reporting in a newspaper is supervised by the 'city editor' or 'chief reporter' and political reporting by the 'Chief of News Bureau'. State reporting is supervised by the news editor under the guidance of resident/deputy/associate/executive/senior assistant editor, depending on the size of the newspaper or the editorial ladder in practice in that office. The sports desk is looked after by the sport editor assisted by the sports reporters. Similarly, the commerce and business desk has a commerce and business editor who is responsible for the coverage of commodity markets, stocks and share, and bullion trends.

Understanding the Foreign News: A Perspective

For the foreign news coverage, normally, the newspapers depends on international news agencies such as IPI, AP, Reuters and our own PTI and UNI. Some newspapers have their own correspondents in world capitals where newsfall is frequent. These are London, New York (UN headquarters), Washington, Paris, Moscow, Beirut, Nairobi, Hong Kong, Harara, Singapore, Islamabad, Kathmandu etc. The editorial page is the editor's responsibility. The editor has a team of assistant editors, who are usually specialists in diverse areas of current affairs on which the newspaper has to comment and come out with editorials/articles. These include economic matters: international issues—further divided into Asia, Africa, America and issues in the United Nations; national politics, and then several other subjects such as education, science and technology; women, children, other weaker sections of society; religion, community relations, etc. The editor and his assistants also receive letters from the readers, contributions from freelance writers and journalists. There are to be evaluated for use. It is the editor who has a final say in all these matters. It is also the editor who commissions special pieces from established and well-known writers and journalists.

Thus, you will see that we have indicated above the various wings/divisions/sections/departments into which a newspaper/magazine organization is divided. Each department has to discharge its own functions as sleekly as possible. The responsibility of the editorial department is to marshall all resources to produce a complete and satisfying newspaper/magazine issue. The business department looks after the sale of space, that is, advertising, and the sale of printed copies, that is circulation. The advertising section is concerned with the procurement of advertisements from diverse sources such as advertising agencies, business houses and small individual advertisers. The collection of advertising revenue is the job of the advertising section in the business department.

Similarly, for the sale of the newspaper/magazine, the circulation section is charged with organizing the network of hawker/selling agents at the station where the newspaper/magazine is published and at other place where its copies, can be sold. Since the technology is changing rapidly, the engineering department keeps track of the new processes being innovated in the newspaper industry. The Times of India or The Indian Express, for example, have full-fledged engineering departments to undertake these tasks. Other departments have their own respective jobs to perform. The print and production department organize composing, make-up, printing and production of the newspaper/magazine. The promotion of sales and public relations activity for the unit is to be carried on regularly. This is done by the personnel in the sales promotion and

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public relations department of the newspaper establishment. The general structure of these wings/sections/departments is briefly detailed here. The technological changes in newspaper management and organization are taking place at a fast rate. The newspaper establishments in India somewhat slow in adopting there changes. But it is clear that the newspaper management, organization and structure in India are in for revolutionary transformation. All newspapers are not alike and things are bound to vary between small and big newspapers. The proprietors of small and medium size newspapers in the country, generally tend to combine two or more of their departments and make the systems work effectively. The big newspapers such as The Hindustan Times, The Times of India, The Statesman, Indian Express, Deccan Herald, The Hindu, Ananda Bazar Patrika, Malayala Manorama, Nav Bharat Times, Mathrubhumi, Eanadu, The Tribune, Dainik Jagran, Hindustan, Punjab Keshari and some others leading newspapers have evolved their own system to organize sales, advertising and overall management. The second Press Commission which was appointed in 1978 gave its report in 1982, among the various matters relating to the press which the Commission had examined were the issues of Ownership Patterns and of Delinking and Diffusion of Ownership and Control. In the Abstract of Recommendation, the Commission noted: 'It appears to us that a very significant part of the Press in the country in general, and a major portion of all important daily Press in particular, is controlled by persons having strong links with other business or industries'.

The Commission noted that the Press is the most vital instrument in our country for educating the citizens in matters of public importance so that they may form an independent judgement to play their role as the ultimate governors of the country. It can hardly be disputed that the ownership structure of newspaper establishment, determines the character and style of news report and news display as also the editorial viewpoint and other comments on the events of the day. The Commission observed that 'the joint stock company is the predominant type of ownership of newspapers in our country. It means generally the dominance of a few share holders. The pattern of editorial working follows the pattern of ownership. When an industrialist owns a paper, it is subsidiary to some other industrial, business or commercial interest'.

The Commission recommended as follows: we think that in the interest of the public it is necessary to insulate the Press from the dominating influence of other business. We propose the enactment of a law in the interest of the general public making it mandatory for persons carrying on the business of publishing a newspaper to sever their connections with other businesses to the extent indicated hereinafter by us. Among the many details that fallowed, the most significant point was that the Commission's suggestion that in the first instance this proposed legislation "should be enforced in the case of all persons who are in a position of controlling the publication of one or more daily newspapers with the same or different titles, in one or more languages, the circulation of which taken singly or cumulatively, exceeds one lakh copies per day".

The "press", in a sense, is as old as the human race itself. Human beings instinctive curiosity to knew about what is happening around has always been there. The writings on the walls and on stones dating back to several centaurs before Christ were the first signs of the origin of the press in India. Emperor Ashoka's edicts renouncing violence after the Kalinga war are available to this day on stone. Later, paper and writing

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materials were invented, state records in the form of messages from spies were maintained in a rudimentary form. According to message from spies were maintained in a rudimentary form. According to J. Natarajan, "newsletters were the earliest though rough form of a newspaper". The newsletters were regularly issued during the Mughal period. These "manuscript newspaper" were the only source of information about the developments taking place in various parts of the empires of kings, down the ages. The practice seems to have been continued until the East India Company acquired began ruling over India. It is the dissemination of these newsletters which inspired James Augustus Hickey to start his newspaper Bengal Gazette in 1780.

The first printing press was established in Mumbai in 1674, the second in Chennai in 1772 an the third in Kolkata in 1779. Although, the British were responsible for bringing the printing press in India, they were most allergic to the emergence of a newspaper in this country. Dr. R. Das Gupta, former Director, National Library, Kolkata, writes: About 14 years before the establishment of the Bengal Gazette, one William Bolts, a merchant of Dutch origin, pasted a notice on the 'door of the council House in Kolkata to inform the public that the want of a printing press in this city is a great disadvantage. On 17 April, 1767, the council at Fort William asked Bolts to quit Bengal and proceed to Chennai... in order to take his passage from there to Europe. The history off the Indian press beings with the deportation of a person who wanted to found a newspaper. Hicky's initiative to publish his gazette was therefore an adventure.

Hicky's newspaper known as Bengal Gazette of Kolkata General Advertiser was born on 29 January, 1780 and described itself as "A weekly political and commercial paper open to all parties but influenced by none". The newspaper was mostly devoted to gossip, rumour, and juicy and sob stories about doings and misdoings of the East Indian Company staff where he himself was employed as a clerk. His exposure of private lives of people at high places led to his imprisonment and banning of his paper for some time. In this regard. Hicky wrote: "I have no particular passion for printing of a newspaper. I have no propensity: I was not bred to slavish life of hard work, yet I take a pleasure in enslaving my body in order to purchase freedom for my mind and soul". His paper, however, languished as he suffered heavy losses. The closure of the paper came about in March, 1782 when an order was issued for the seizure of the printing types..

Thereafter, several newspaper came into existence in Mumbai, Kolkata and Chennai in quick succession but they had a short life. The East India Company and now started taking a serious view of the contents of newspapers and imposed ruthless restrictions on the printing presses and editors. Censorship was introduce in Chennai in 1795 when a newspaper entitled The Chennai Gazette was required to submit for scrutiny all the material meant for publication. Similarly, in Bengal, several papers such as the Bengal Journal, Indian World and Bengal Harkaru had incurred the displeasure of the East Indian company's authorities in none form or the other. A number of legal restrictions were imposed on the press soon after. As J. Natrajan says, "the fist two decades of the 19th century saw the imposition of a rigid control of the press by Lords Wellesley and Warren Hastings. The May, 1799 regulations required the newspapers to carry the names of the printer, editor and proprietor in every issue and to submit for scrutiny all material meant for publication. The censorship rules, however, were not strictly followed and also not so severely enforced. A lot of important developments took place between 1813 and

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1818 and monthly newspapers in Bengal such as Dig Darshan, Samachar Darpan, and the Friend of India, the precursor of The Statement of today. A number of regulations known as the Adams regulations of 1818 were issued. These gave enough freedom to the editors but a strict watch was kept on the contents of their papers. Around this time. Raja Ram Mohun Roy and James Silk Buckingham raised a voice or freedom of the press. Through pre-censorship was withdrawn, a number of rules continued to be in force to strictly deal with the press. Ram Mohun Roy's weeklies, Sambaed Kaumdi in Bengali and Mirat-ul-Akhbar in Persian, and Mumbai's noted paper, Mumbai Samachar (which exists even today) started publication.

At this point of time, the press came out with some criticism of the administration. Therefore, the first press ordinance was issued in 1823. It laid down stringent regulations for the editors and heavy penalties and fines were prescribed for infringement. The East India Company staff was prohibited from having any relations with the newspapers. While political writings were forbidden, social and religious news, particularly those by missionaries, was encouraged. However, things changed when William Bentick became the Governor-General of India. He and Raja Ram Mohun Roy were instrumental in improving the social climate in the country and a somewhat liberal attitude was meted out to the press by the authorities. The press was allowed a measure of freedom. In 1835 when Charles Metcafe became the Governor-General, he relaxed several restrictions previously imposed on the press.

The first Indian-owned newspaper, according to N. Krishna Murthy, was the Bengal Gazette started by Gangadhar Battacharya. The press in several Indian languages had started making rapid strides. Urdu and Persian paper in north-west India won over many readers. Also, the Marathi and Gujarati press had started to make their presence felt. Besides, newspapers in Hindi, Malayalam, Kannada, Tamil, Oriya, Assamese and Punjabi appeared around 1850 or later.

When the 1857 war of independence broke out the growth of the press received a setback. The press freedom, consequently was curtailed drastically. After the failure of the war of independence, the governance of India changed hands from the East Indian Company to the crown in England. In 1859, when Lord Canning became the Viceroy of India, the Indian Penal Code (IPC) was adopted in 1860. A number of newspapers from Bengal, such as Nil Darpan, The Hindu, Patriot, Shome Prakash, Indian Mirror, Bengalee and several others influenced the Indian public opinion a great. With the appearance of the Amrita Bazar Patrika, first in Bengali and then dramatically changing over to the English language, the complexion in India transformed suddenly and radically. It needs to be recorded here that around this time a number of noted English language newspapers were established. The Times of India came into being with the amalgamation of four papers—The Bombay Times, The Courier, The Standard, and The Telegraph. Besides the three other noted English newspapers The Pioneer, Civil and Military Gazette, and The Hindu, the largest circulated paper at present, also came into existence soon after.

This period witnessed a boom in the Indian language press in the country. Several newspapers in almost all major Indian languages appeared on the horizon. The Bengal language press was of course on the forefront followed by the press in Hindi, Marathi, Urdu, Tamil, Gujarati, Malayalam, Kannada, Punjabi, and other languages.

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A number of India's great men, intellectuals, political leaders, thinkers and journalists came to be associated with the press in English and other Indian languages. Mahatma Gandhi, Jawaharlal Nehru, Lala Lajpat Rai, Kasturi Ranga Iyengar, Surendra Nath Banerjee, Gopal Krishna Gokhale, Mahadev Govind Ranade, Bal Gangadhar Tilak, Motilal Ghosh, Syed Abdulla Brelvi, Aurobindo Ghose, Maulana Abdul Kalam Azad and many other made their remarkable contributions in the development of the press in the country. Most of the eminent journalists were also eminent freedom fighters and vice-versa.

Several famous newspapers such as Bande Matram (Hindi), Kesari and Maratha (Marathi), Swadesamitran (Tamil), Amrita Bazar Patrika, National Herald, The Civil and Military Gazette, Free Journal, Mumbai Chronicle, The Leader, The Tribune, Chennai Standard, The Hitavada, and a large number of other papers in English came to be set up. There were a lot of problems that these newspapers had to confront. Kaleidoscopic restrictions on news-gathering, printing and display were imposed. Vernacular Press Act, Official Secrets Act, Newspaper (Incitement to Offenses) Act, the newly introduced sections of the Indian Penal Code such 124-A, 153-A and 505, Defiance; of Indian Rules Post Office Act, Press and Registrations of Books Act, the Sea Customs Act and a large number of ordinances throttled the growth and development of the press in India in all respects from the very beginning.

Yet the fact remains that the plethora of ruthless laws could not effectively suppress the growth and development of the press in the country. The support that the Indian press got from the populate large was remarkable indeed. Gandhiji once said fittingly: "One of the objective of a newspaper is to understand the popular feelings and give expression to it; another is to arouse among the people certain desirable sentiments; and the third is fearlessly to expose popular defects".

As stated earlier, while the growth and development of the press in India was profusely facilitated by the nationalist movement for freedom, the press also lent a tremendous boost and served as an effective instrument of the nationalist struggle against the British. It frequently took up cudgels with the authorities and transmitted the message of freedom to the massage of India and raised the public conscience against the repressive British regime, and its atrocities in India. The rules and regulations promulgated during 1857, when the first war of independence was waged against the British regime in India, were aimed at curbing the press. On of the slaws was later know as the "Ganging Act" No. XV of 1857. This act revived numerous merciless measures against the press in the country. When Queen Victoria assumed the title of "Empress of India" in 1857, nationalist leaders demanded a greater role in the conduct of government affairs in India. The newspapers and journals devoted liberal space to news and comments on such events. Lord Lytton, worried over the increasing impact of the writings in the press, particularly in the language press, and enforced the Vernacular Press Act on March 1, 1878, for stringently controlling the newspapers. The law came down heavily on the press. Under these regulations, any district magistrate or a police commissioner was empowered to fore the printer and publisher of a newspapers to agree not to publish certain kinds of material, to demand security and to confiscate any printed matter it deemed to be objectionable.

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According to N. Krishna Murthy, the Vernacular Press Act of 1878 was the greatest blow to the freedom of the press in India, and the Indian languages newspapers suffered most heavily because of this law. Again, according to this, "in order to keep the press fully posted with accurate and current information, Lytton instituted the post and the government.

When the Indian National Congress was established in 1885, a number of newspapers in several languages had large readerships. The Tribune, Kesari, Spectator, Indu-Prakash, Maratha, Amrita Bazar Patrika, The Pioneer, The Bengalee, The Englishman, The Hindu and other in all parts of India enjoyed a high reputation and large circulations. Meanwhile, the periodical journalism also surfaced at this point of time. The Illustrated Weekly was brought out in Mumbai and the Capital was founded in Kolkata. Besides The Hindustan Review, and Indian Review also came into being as monthly journals.

In 1889, when Lord Curzon took over as the Governor-General of India, a number of new measures such as the partition of Bengal and enactment of the India Official Secrets Act, 1889, further estranged the people from the British government in India. The press opposed these steps tooth and nail. By that time, a number of draconican laws such as the Press and Registration of Books Act, and Sections 124-A and 505 of the IPC had created tremendous difficulties for the press. Numerous nationalist leaders such as Lala Lajpat Rai, Aurobindo Ghose, B.C. Pal, Lokmanya Tilak, and several others had been arrested for their contributions in the press in diverse ways. It should also be maintained here that most of the great English language newspapers of India appeared between 1860s and early 1920s. These included modern time greats such as The Hindu, The Times of India, The Statesman, The Amrita Bazar Patrika (defunct now), The Pioneer, The Hindustan Times, and of course several other in Indian languages all over the country.

When the First World War broke out in 1914, the British government released nationalist leaders from jail with a view to soliciting their support in the conduct of war. But several newspapers such as The Madras Standard, New India, Mumbai Chronicle, and Maratha took divergent stands. As a result, some 180 newspapers were asked to play security deposits and assure support to the Government in 1914-1915. Meanwhile, the press also softened is stand vis-a-vis the British government in India. In 1918, the number of newspapers require to deposit security with government came down to only 30 from 180 in 1914.

However, after the conclusion of the war and during the 1920s the British government took a rather stiff stand of the question of granting freedom to Indian and several noted political leaders who had started the non-cooperation programme. The press lent active support to the nationalists agenda. Mahatma Gandhi wrote in his Young India on July 2, 1925: "I have taken up journalism not for its sake, but merely as an aid to what I have conceived to be my mission in life". Again in 1942, Gandhiji said: It is better, not to issue newspapers than to issue them under a feeling of suppression". As the Indian press was passing through a most difficult period, a number of newspapers were set up by freedom fighters who functioned as proprietor-editors. Apart from Gandhiji's Young India, Motilal Ghosh was the owner editor of Amrita Bazar Patrika, Surendranath Banerjee of the Bengalee, Kasturi Ranga Iyengar of The Hindu. For about two decades during 1925-1946, Gandhiji and his ideology of journalism dominated the Indian press in

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the development of opinion journalism with editorials overshadowing the news. The two decades also saw proliferation of newspapers in almost all Indian languages, particularly in Hindi and English. During the World War II (1939-45), the press initially supported the stand of the British government in India. However, a conflict soon arose on reporting the war news in the newspapers. Gandhiji resorted to the civil disobedience movement and several newspapers support him to the hilt. The government later came up with a notification "Prohibiting the printing and publishing of any matter calculated directly or indirectly to foment opposition to the prosecution of war...." It was around this time that the All India Newspapers' Editors Conference (AINEC) came into being. The main objective of the AINEC at the time was "to preserve high traditions and standards of journalism; to safeguard the freedom of publication of news and comment; to represent the press in India in its relations with the public and the government". Meanwhile, the Second World War coming to an end and the rays of freedom's dawn started creeping slowly on Indian horizons. When Mountbatten came to India, he revolted the plan to partition India into two independent nations. The 'newspapers, according to Krishna Murthy, demonstrated "a general tone of acquiescence with a satisfaction that after all freedom of the country was ultimately becoming a reality".

With the arrival of independence in August, 1947, a new arrive in India in which the role of the press changed slowly. It had to shoulder new responsibilities now. After assiduously contributing to the attainment of freedom, the press by and by assumed the role of an adversary. Jawaharlal Nehru, India's first Primer Minister, was a true democrat and an instinctive champion of the liberty of the press. He bestowed a tremendous encouragement on the media during the 17 years that he was at the helm of affairs of the country.

The late M. Chalapathi Rao, thus assessed Nehru's contribution: "In the period after Independence, Nehru played a large part in shaping all thinking about press, as Gandhiji had before Independence. He was opposed by powerful sections of the press, but he could carry on easily because he was a product of adult suffrage, had mass appeal and vast majorities, while newspapers still represented a small segment of opinion. But he stood for tolerance and accepted that a vigorous, critical press was a vital part of democracy, while expecting go it dignity, knowledge and high standards. He did not like press barons or barons of any kind, and he wanted editors to have the freedom necessary to function freely, to develop character, and impress their character on the newspapers they edited. The greater the freedom the greater the responsibility. It was from this point of view that he disliked new developments in the press, the passing of crucial centres of the press to a particular class of industrialists, the growth of chains, the decline in the status of staffs under proprietors interested primarily in other industries. He insisted on quality, on a sense of social responsibility and on diffusion of ownership. He was looking forward to mass circulations, though he would not allow any pandering to the mass mind.... He, of course, deplored misuse of freedom, but in it came to a question of action, he preferred self-regulation. He was a passionate defender of press freedom as of all other freedoms. The traditions which grew in his time are becoming deep-rooted".

For the first time a thorough inquiry into the structure and functioning of our press was made by the Press Commission during 1952-54. The Commission noted that there was a considerable degree of concentration of newspapers ownership and saw the

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danger of this tendency developing further. Among the many recommendations of the Commission to help the development of a healthy press, one was for the appointment of a Press Registrar. It also recommended the setting up of a Press Council for self-regulation of the press.

The Second Press Commission, in its report of 1982, strongly recommended the delinking of the press from its connections with other industries. It also called for greater diffusion of ideas in the society. The Commission clarified that it viewed journalism not merely as an industry but as a public service and profession. On of the major recommendations of the Commission was for the setting up of a National Development Commission (NDC) to promote the growth of the entire Indian press. NDC was to set up advisory assistance specially to small and medium newspapers for the development of printing and other technologies suitable for them. Yet another important recommendation was with regard to news to advertisement radio. It is suggested 60:40 rates for big papers, 50:50 for medium and 40:60 for small papers.

Now, we gave a large and well developed press. There are some 35,000 newspapers, journals and magazines published in 92 languages and dialects. Most of them employ the latest technologies of printing and management. The press can look forward to a bright future in the 21st century. At the threshold of the 21st century, the Indian press today compares favourably with the top quality press anywhere in the world. The newspapers in India in almost all languages are fully modernized in every area of their operation....news reporting, editing, design-layout, production, distribution, advertising, sales, management and editorial contents. The standards match the best in the world. Saturday/Sunday magazines and daily supplements in some newspapers such as The Hindu and the Eenadu (Telugu daily) offer an enormous variety of features ranging from facial make-up to quality management from religion to science. Amazing innovations mark the Indian press today in all parts of the country—from Kashmir to Kerala, from Kohima to Kutch. It is adequately equipped to meet the challenge of the communication revolution which is changing the world out of shape very hour, every day. Though the tone and tenor of the Indian press have always reflected the stresses and strains of the time, it is highly individualistic, completely independent, fully professional and thoroughly forward-looking.

Today, there are over 35,000 newspapers, journals and magazine in India published in 92 languages and dialects. While most dailies and several periodicals in all Indian languages use the most modern computer and facsimile technologies, there are still newspapers which are written in hand, typed with manual typewriters, cyclostyled and photocopied; there are others which depend on hand composition or monotype or linotype composition and employ letterpress process of printing and use traditional outdated rotaries. The industry employs the latest techniques in all area of management. All commercial aspects of newspapers and magazines such as advertising, circulation, and sales management are efficiently and effectively organized. With an increase in literacy rates, rise in incomes, greater thirst for news, newspapers in all languages can look forward to a bright feature. Multiplying circulations and swelling advertising revenues now beckon the newspaper proprietors. During the last two decades dailies in all languages have set up editions in such remote places when people could not even dream of setting copies of newspapers earlier. Besides, some newspapers have started

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sister publication in several local languages. For example, the Indian Express group besides its English daily edition published from 16 centres in the country, owns a paper each in Tamil, Gujarati, Hindi, Telugu, Kannada, and Marathi. It also owns a financial daily, a film weekly and a television monthly. Similarly, the Sanada Bazar Patrika group has a paper each in Bengali and English, a financial daily, a fortnightly each on cinema, sports, economics and commerce. Hindi newspapers Aaj, Jagran, Bhaskar, Nav Bharat and many other come out from more than half a dozen towns. One can safely perdict a bright future for the Indian press in the 21st century; it is bright to attain new and great heights in all aspects of newspaper production.

NEWS AND FEATURE AGENCIES: AN OVERVIEW

A news agency is an organization! which collects or gathers news and supplies it to different newspapers, magazines, radio stations and television stations subscribing to its service. News gathered/reported by reporters/correspondents is sent to newspapers via electronic teleprinters or computers. These newspapers, in turn, pay a monthly subscription to use news agencies for the news they receive. A news agency office is always buzzing with activity, since it has to serve not only the print media within the country, but also transmit news to All India Radio and Doordarshan. It also supplies news to newspapers and other agencies all over the world. Thus, the news agency works round the clock as there may be some newspapers somewhere in the world going to the press (that is about, to be printed) or some radio or TV bulletin about to go on air.

The news agency does not publish any newspaper of its own. Whatever its reporters write/report, is transmitted to the newspapers and radio and television stations. It is then up to the newspaper to use the news item sent by one news agency or that sent by another news agency, or use the report prepared by its own reporter. In fact, at times, a newspaper may even prepare an item quoting some paragraphs from one agency, and some from another agency. The choice of what item to use will depend on which agency sends its copy faster and which agency has sent a better written copy. There is a constant flow of news from the news agency 24 hours a day, whereas a newspaper 'goes to sleep' (the printing press) after midnight every night. There are two other significant differences. Every news agency report has to be attributed to a source, unlike a newspaper story. Furthermore, there will be no comments, editorializing or interpretation in a news agency report and it will be purely a factual report.

A lot of people, including perhaps yourself, think that the news agencies are owned wholly or partly by the Government. This is not so. But, one wonders then, how the agencies run a national and sometimes an international operation without substantial financial support. In other words, who owns of finances these agencies? Well, both the main agencies the—Press Trust India (PTI) and the United News of India (UNI)—are trusts, registered under the Registration of Societies Act. They are owned by groups of newspapers who have bought shares to run them. These newspapers have established Board of Directors, each headed by a Chairman, to make the policies of the respective news agencies. The Boards have representatives of prominent newspapers as well as public figures.

The same newspapers may be on the Board? of both PTI and UNI. But do not forget that there is a constant professional competition between the two agencies and, therefore,

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the Boards may take decisions on how to keep ahead of the other agency. Naturally, it would not be appropriate top have the some person sitting on both Boards. Therefore, the newspapers assign different representatives on the Boards. But apart from meeting four or five times in a year to decide on policy matters, the Boards do not interfere in the day-to-day functioning of the agencies.

For this purpose, a teleprinter/computer is installed at the office of the subscriber. This is maintained by the agency, just like the telephone in your house is maintained by the Telephone Department. Thus, any repairs are carried out by technicians of the agency concerned. The newspapers and other subscribers pay a monthly subscription fee, plus rental charges for the computer/teleprinter, apart from the installation charges paid when the subscription was first taken. The rate of subscription is determined by specific criteria like circulation of a newspaper, and it remains the same, irrespective of whether the newspaper uses the news items sent out by the agency or not.

The Government does not own the agencies. But like other subscribers, the Government—All India Radio, Doordarshan, various Ministers, Ministerial offices and other governmental departments—is also a subscriber. Ultimately, the Government is the largest subscriber. The Board does not interfere in the day-to-day functioning of the agency. The agency is run by a General Manager-cum-Chief Editor, who is assisted by Deputy General Managers or Deputy Editors. The Editorial Desk, which we loosely refer to as the Desk, under the charge of a News Editor, while the reporting section is under the charge of a Chief of Bureau. The reporting staff is divided into two groups: the Reporters who deal with day-to-day reporting are under a Chief Reporter and the Correspondents who deal with Ministerial or Legislative reporting are under the Chief of Bureau. Thus, the Chief Reporter is also answerable to the Chief of Bureau.

There are the transmission, technical, administration and account, from where it is immediately sent to the subscribers. Meanwhile, one or two reporters rush to the scene, and collect whatever facts they can get from eyewitnesses and police, and then either file the story by telephone or rush back to give their stories. (All the reporters are expected to know how to type.) Thus, within two or three minutes of the phone call by the caller, the first report would go out to the world. The other reports may also be on the wire within hours.

The agencies have offices in all the state capitals, and full-time or part-time (stringers) reporters in almost all the districts. They also have correspondents in many world capitals and the United Nations. News agencies do not generally accept contributions from freelancers unless commissioned by the agency for particular event. The news agencies are generally the first to get wind of a news break, be it disaster, announcement, or election result. Each agency takes pride in being the first to back the news to its subscribers; thus beating the other agency. For instance, PTI was the first to break the news of former Prime Minister, Rajiv Gandhi's assassination. Similarly, UNI was the first to report that Mr. Premdasa of Sri Lanka had been killed in the blast in the Island country. UNI also reported the magnitude of the earthquake of September 30, 1993, to the world about an hour before PTI. The news of the Sati by Roop Kanwar which shook the nation some years ago was also highlighted by the UNI.

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By now, you must have got a good idea of what a news agency is and how it operates. Also you must have become familiar with its management and financial structure.

Here, we are going to tell you something about the history and growth of the Indian news agencies from their inception to the present day. We will describe the state of news agencies at the time of Independence. There are two main English news agencies operating in the country—the United News of India and the Press Trust of India and they have also established their language wings. There are a few other smaller English and Hindi news agencies too, but more of that later. When India attained its independence from British rule on August 15, 1947, some vestiges of the British remained behind. The news agencies operating in the country at that time were either foreign agencies with offices in India or British-owned Indian agencies.

The foreign agencies operating in India then, which are still reporting from India, include Reuters, the United Press International, the Agency France Press etc. The Associated Press came sometime later. This structure has no doubt changed and we will discuss that later. In addition, there were India-based news agencies like the United Press of India and the Associated Press of India, both of which had owners who were only too willing to leave the country for their homeland at the time of Independence. They soon began winding up operations.

The Government of Independent India, under Pundit Jawaharlal Nehru, had begin encouraging Indians to start their own Indian news agencies, so that these would give a more balanced picture of the developmental activities going on at the time. Encouraged by the Government, some major newspapers joined together to form a trust, and then set up independent India's first news agency, the Press Trust of India (PTI) in 1949. It took over the business of the Associated Press of India, which was in the process of winding up. The API had been a subsidiary of the Reuters. The PTI functioned as the only agency for the next element years. It will surprise you to know that although both PTI and the United News of India (UNI) are professional rivals, the INI owes its birth of PTI. Since PTI has little competition, its working was not considered good enough for the standard of a news agency. The PTI Board of Directors felt that something needed to be done to pull it out of its lethargy. One immediate solution was that another Indian agency should be set up to compete with the PTI.

The PTI had headquarters in Mumbai, though the main administration continued to be in Delhi, while UNI has its head office in Delhi. Earlier, in 1948, a Hindi news agency had come into being. Called the Hindustan Samachar, it was backed by some political and private groups. Later, in 1966, another Hindi agency, the Samachar Bharti, came into being. Although both agencies had limited subscribers confined to certain areas of the country, they functioned more or less on the same lines as of PTI and UNI. Another news agency, the Asia News International (ANI) came up in the late eighties, but is yet to start all-India operations. All the four agencies saw their ups and downs. The PTI, being the oldest, was more stable than the others. The Hindi agencies were never on a very solid ground, financially, since their inception. The UNI started gaining its strength, since 1969.

Several political events were happening in the mid-seventies, after the then Prime Minister, Mrs. Indira Gandhi had signaled certain changes. Following the events that

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took place as a consequence of the Supreme Court judgement in an election petition against Mrs. Gandhi, the Prime Minister suddenly promulgated a National Emergency in the entire country on June 25, 1975. One of the stipulations of the Emergency was imposition of press censorship in the entire country. For the agencies, this functioned in a very special way. A Censor Office was established in the Press Information Bureau—which is the publicity wing of the government—and the news agencies were directed to send all their copy (news items typed by reporters) to this office every hour. After the Censor Officers had gone through the news items and under their red pencil to cut out what should not go, the rest was sent back, to be used. From time to time, the Government also issued certain directive about what to report and what not to report. For example, The Government asked the news agencies to stop reporting cases relating to the Maintenance of Internal Security Act (MISA) pending in various High Courts or in the Supreme Court.

However, the Government felt that not all the agencies were following these directives, and the impression began to gain ground that one agency was less controlled than the other. Consequently, in a surprise action, the government decided to merge the news agencies into a signal unit so that it would be easier to control. On February 16, 1976, orders were received by the agencies that all of them had ceased to exist and a new news agency called Samachar had been created. The surprise order said that the UNI and the two Hindi agencies would be shut down, and Samachar would operate from the building of the former PTI. The managerial and editing staff was also reorganized, and the topmost posts were given to the staff of the PTI.

The Hindi agencies, which were not doing well financially, welcomed this merger. However, the UNI staff felt let down. But the situation was accepted and the agency continued to work as one, under a new regime. Naturally, parity was brought in the wages of the staff, since the PTI salaries were higher than the salaries in the other agencies. For this purpose, the Government gave financial help on a tapering basis. Late in 1977, circumstances forced Mrs. Gandhi to order General Elections, and she was thrown out of power. The Janata Party, led by Mr. Morarji Desai, was swept to power. After the new government come to power, large sections of the staff of Samachar, mostly belonging to the former UNI, demonstrated with the Government. After much deliberation, in April, 1978, the Government announced that Samachar would cases to exist from September, 1978 and the former four news agencies would be brought to life again.

The four news agencies came back to life in September, 1978. But the Hindi agencies, whose general income was low, began to crumble under the weight of the increased wages and higher costs.

With the two existing Hindi agencies not being able to work efficiently to meet the demands of the newspapers, the UNI in 1982 launched UNIVARTA, its Hindi wing. Since it was wing of UNI, it worked initially only on translated stories. However, it gradually built up its own staff for both editing and reporting. Naturally, the emergence of a new Hindi agency further damaged the existing Hindi agencies, since the staff came mostly from Samachar Bharti and Hindustan Samachar.

A couple of year later, the PTI also stared its Hindi wing, called PTI Bhasha. Today, both the Hindi wings are serving the majority of language newspapers in the country,

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and the Hindustan Samachar and Samachar Bharti, are virtually shut down, though they continue to work in pockets in the country. In May 1992, the UNI took one other step, by introducing the world's first Urdu News Service. Thus, for the first time in the world, Urdu news is being transmitted by teleprinter/computer using Arabic script.

As the agencies grew in size in terms of subscribers, it was felt that supplying the teleprinter service to the newspapers was not enough. Both the agencies felt the need to diversity, and as one came up with an idea, the other was sure to come up with another to keep up the competition. This also became necessary to keep pace with the advancing communication technology. Thus, besides the news services, both the news agencies are now providing several other services, some of them aimed at specialized business interests.

India is one of the founder member of the Non-Aligned Movement, and has always played a leading part in this movement. In case you are beginning to wonder how this movement finds a place in this piece on news agencies, the answer is not difficult to find. In the late seventies, the non-aligned countries, at one of their summits, discussed how the international news agencies and visual media, were damaging the understanding amongst peoples by misrepresenting facts, it was suggested, and commonly adopted by all, that the non-aligned countries should have their own news agency. It was agreed that before such an agency could be set up, one national news agency would coordinate on behalf of each members country to present and disseminate news on behalf of a Non-aligned Newspool.

In India, this task is being performed on by the PTI on the half of the Government. The PTI gets an annual grant from the Government for this purpose. The aim is to receive the news from other newspool member agencies and disseminate it to newspapers in the country, and to send news to other member news agencies. By now, you must have formed a clear idea of what a news agencies collect news and send it to other newspapers, what are the other differences the agencies and newspapers have? Here, we will try and find out the answers to this question.

Well, we have already seen that a news agency works for newspapers, collecting news on their behalf. It is, in fact, financed by newspapers. Unlike newspapers which may be owned by an individual or a company, a news agency is owned by a trust jointly formed by newspapers. Unlike newspapers which may be owned by an individual or a company, a news agency is owned by a trust jointly formed by newspapers. A news agency, furthermore, does not publish any newspaper of its own.

Apart from these basic differences, there are some other differences in the working. These may be summed up as below: (*i*) In the first place, the news agencies work round-the-clock. Whereas, a newspaper may "go to sleep" (go for printing) after midnight or soon afterwards, the news agencies are sending and receiving news twenty four hours a day. Thus, its sub-editors, and reporters, have to be alert all the time. (*ii*) For the news agencies, it is deadline every-minute. Since a newspaper goes to the press after midnight, a reporter knows that he has plenty of time to file his report. But a news agency reporter must file his report immediately, since he may have to catch a newspaper deadline, in India or abroad, a radio or a television bulletin. And, since there is keen competition, each agency tries to outdo the other, as we have already seen. (*iii*) Accuracy and speed being very essential for a news agency, it becomes important that a news agency report

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should be cusp, precise, and to-the point. In fact, news agencies apply the 'Inverted Triangle' principle. This means that the first paragraph gives the crux—the main gist—of a news, story. The sound paragraph will add more details and the third and subsequent paragraph will gives details in order of diminishing importance. The aim is to answer the five Ws and the one H—what, where, when, who and why, and how—in the first two or three paragraphs. (*iv*) Since there is no time for a news agency reporter to confirm or re-confirm facts, it is important that there is an eye on accuracy. The newspaper reporter gives a report in the morning, but has the whole day to correct any mistake. But a news agency reporter will not get another chance. (*v*) Because a news agency's news is considered the last word, it is necessary that every news item is attributed to a source. In other words, every news item has to be quoted from someone, unlike in a newspaper where a reporter can give his/her own version. Proper saucing generally results in truthful reporting. (*vi*) A news agency is not serving the city in which it works, but the whole nation and beyond. Therefore, its news will not be purely from a local perspective. What is more, it will often ignore a purely localized event and will prefer to report something which will be of interest to readers elsewhere. However, every newspaper devotes lots of space to local news stories, reporting the events in great detail. (*vii*) A news agency generally avoids publicity of commercial units. Of course, this is only a general guideline, and the decision is taken on the merit of each situation. A newspaper of course may not mind publicizing an individual. (*viii*) A news agency always gives its news without any comment or personal opinion. This is unlike a newspaper which may be permitted not only to give a news item without a source, but also to put in reasonable comments. Objectivity is the buzz word for news agencies. Now, we know just about everything that there is to know about Indian news agencies. But when we read our newspapers, we find a mention of 'Reuters', and initials like AFP, AP, UPI, and others. So we must learn how these are operating in India.

Before we learn how the foreign news agencies operate in our country, it is necessary to know which news agencies are still operating in India. Reuters is a private British news agency named after its founder, Paul Julius Von Reuter. It was founded in 1851. Associated Press (AP) is a news agency that was established in New York in 1848. Agence France Presse (AFP) was established in Paris in 1944. United Press International (UPI) was founded in the United States in 1907. It has been facing financial problems and so has restricted its operations. Other agencies working in India include Tass of Russia, DPA of Germany, and the Italian ANSA.

A new entrant is the India Abroad News Service. This is owned by Mr. Gopal Raju, a non-resident Indian in New York, who brings out a newspaper called 'India Abroad' from that city. Soon after the country became independent, it was decided that the foreign agencies will not operate directly in the country: they had to enter into collaboration with Indian agencies as subscribers. Thus, Indian newspapers get news transmitted by AP or DPA through UNI, and the transmitted by AFP, Reuters or UPI through PTI. Similarly, while they do have their own bureaus here, they depend mostly on the Indian agency they subscribe to and then add their own background before transmitting any news abroad. However some news agencies have now sought permission to operate directly, especially with regard to commercial news, and this is being considered by the government.

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Feature Agencies and Services

Having learnt a lot about news agencies, it is also important that we know something about the feature agencies in the country, and how they operate. A feature is something that finds its impact outside or beyond the realm of the straight news story. It is, thus, not bound by restrictions of time, though it must be topical. There are numerous feature agencies operating in the country today. The oldest and best known among them is the Indian News and Feature Alliance (INFA). Other include the Indian Press Agency (IPA), Compass Features, Gemini Features, National News Services, Newsmen's Features and UFO Features. The agencies depend solely on freelance writers. The writers may be aligned to some of them on a regular basis or work on a piece to piece basis. The agencies then mail these features to all their clients, thus leaving the clients free to choose. Thus, it may happen that the same feature may be published by more than one newspaper or magazine. However, most feature agencies try to avoid selling the same feature to more than one journal in a city.

RELEVANCE OF CONTENT ANALYSIS IN MEDIA PROGRAMMING: AN INTRODUCTION

In every educative process—whether it be 'formal' or 'non-formal'—both 'matter' and 'method' are important. These may differ for different types of 'givers' and takers' (programmers', 'implementers,' 'executives,' 'performers' on the one hand and the 'beneficiaries'—'listeners,' 'viewers' 'participants'—on the other). It is necessary to plan 'who' gives 'what' 'to whom' 'when' 'where' 'how' and 'for what' purpose. All these factors are equally important in any process of instruction or communication.

'Conscientization' or 'creating awareness' has become an inevitable component of any action aimed at the welfare or development of people. In order to 'liberate' people from illiteracy, poverty, ill-health, lack of housing, superstitions, beliefs, customs, manners etc. we have to enter into a 'dialogue' with them, create an awareness and appropriate climate for action and thus help them liberate themselves through action. The 'messages' that are to be communicated have to be properly selected and conveyed for ensuring 'enrichment of knowledge and skills' and consequent attitudinal changes.

The needs, aspirations and anxieties of the masses have to be ascertianed before launching programme. Gandhiji has established his 'message' through his 'life'. Our country needs such leaders, but we rarely have such people in the contemporary world. It is easy to 'preach' but difficult to 'practise'. Hence messages should be communicated to people through such persons whom we could emulate as 'ideals'. The matter or message should be presented in such a way that it is appealing to those concerned. Multiple approaches are needed. Folk art forms and modem media have to be selectively and appropriately used.

Introducing Content Analysis and its Methodology

Content analysis can refer to the past, present and future. When any book, programme or project that has been published or completed is analyzed to ascertain the 'relevance of the content,' it can help in improving the same in future. Similar is the objective of a 'concurrent' analysis. But prior to launching a programme it is advisable to attempt a content analysis to ensure relevance and contemporaneity of the content. A survey,

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discussion, analysis etc. can lead to this. Experts, Practitioners and Planners should sit together discuss and finalize the content. When the area or topic covered is of an 'interdisciplinary' nature, this is all the more essential. Analysis of felt needs expressed through letters or in newspaper columns, or identified through surveys and expressed in seminars, conferences, corner meetings etc. can also serve the purpose.

A case study of the UNICEF sponsored Akashvani and Doordarshan programmes evaluation of Thiruvananthapuram station with special reference to Motherland Child programme will explain the needful 'Ammayum Kunjum' (Mother and Child) programme was first introduced as a prestigeous programme of AIR, Thiruvananthapuram station in 1984 with 26 broadcasts. This was revised and a second broadcast series was relayed in 1988. On the basis of our evaluation report and recommendations, a new series in modified form was relayed during 1990-1991. This too was evaluated by our team. The TV serial 'Oru Poo Viriyunnu' (A flower blossoms) based on the same theme in a number of episode was also evaluated by us. As recommended, a condensed version of the TV serial was also telecast as a 'one shot' programme. In all these 'content analysis' was attempted before and after, besides concurrent evaluation by all concerned.

Findings

In the evaluative study it was found that the following messages went deeper into the minds of the people:

Immunization, Child welfare, Pregnancy and lactation, Balanced diet, Family welfare, Diarrhoea, Hygiene, Punctuality, Family planning, Superstitions, Physical handicaps.

There was demand for emphasizing Pre School/Early childhood education and 'role of fathers' also in the programme. Rebraodcast of the programme in different forms, giving more time for 'question—answer' was also recommended based on opinions expressed.

In the 1990-1991 programme evaluation, 43 per cent of the organized listener respondents rated the content as 'very good' and 51 per cent rated it as 'good or useful'. Only 2 per cent were 'not satisfied' with the content.

Special appreciation was given to topics like Maternity care, Mental development of children, Habits of children, Child and environment, Immunization and Pre-primary education.

The major messages identified by the listeners were: Importance of breast feeding, Importance of family planning, Need for eradicating superstitious beliefs, Importance of immunization. Care during pregnancy, Treatment of diarrhoea and prevention of deficiency diseases.

More emphasis was demanded on 'Health and Hygine,' Mentally retarded children, Rights of the child and dental care.

Many favoured changing the title form 'Ammayum Kunjum' (Mother and Child) to Kunjum Kudumbavum (Family and Child) covering children up to the age of 5 years, emphasizing on 'Early Childhood Care and Education' (ECCE) and rebroadcast of the series.

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This I think is an indication of the demand for the interest in such programmes through Radio and Television. Not only mothers, ICDS workers, Anganvadi personnel and Welfare workers demand this programme, but the public in general are eager to hear and view these programmes which are inevitable for the entire masses for ensuring better life for their children and themselves.

It is the responsibility of media personnel, through their Audience Research Unit or otherwise, on the needs, desires and demands of the people and provide for, within their limitations and constraints.

In sum, the change in topics covered in the 26 broadcasts of "Mother and Child' (in 1988 and 1990) by AIR, Thiruvananthapuram station (as depicted separately) is itself ample proof for pre- and post-content analysis. It is not enough if we identify the content topic or area—properly, it is equally important to present the same in the best manner possible. In order to avoid factual errors and to ensure most up to date information subject experts have to be consulted. Their scripts may be transformed into a variety of presentable forms by media personnel to make the broadcast/telecast, attractive, easily understandable and message-conveying so that attitudinal and behavioural changes can emerge. Care should be taken to ensure 'accuracy' of content (knowledge or information) and messages at a joint meeting of subject experts and media people. Priority and weightage for various content units also have to be work out scientifically.

It should be noted that the contents of education (or programme) should be relevant to the 'business of living' and 'making a living' and should 'enable people to adjust themselves to their environments'. Topics for study (or discussion) should 'spring from the environment' and be 'intimately related to the problems of everyday life'. Hence the main concern of the programmers should be to make the content (subject matter or topic) 'relevant to the present and future needs of the community' at large and with special reference to the target groups concerned or identified.

Annexure I

Contents of Mother and Child Broadcast Series (AIR, Thiruvananthapuram Station)

Sl. No. 1988. March to August		*1990 July to 1991 January*
1.	Pregnancy	Rights of the child
2.	Acute natal care	Preparation for parenthood
3.	Diet of pregnant women	Pre natal care
4.	Delivery and post natal care	Boy or girl
5.	Breast feeding	Delivery and postnatal care
6.	Supplementary foods for children	Breast feeding and neonatal care
7.	Immunization	Immunization
8.	Growth of the child	Milestones of growth
9.	Malnutrition—a health problem	Child and environment
10.	Anaemia among children	Respiratory diseases
11.	Vitamins and deficiency diseases	Assessment of physical growth malnutrition and solutions
12.	Diarrhoea among children	Mental growth of the child

(contd.)

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Sl. No. 1988. March to August		1990 July to 1991 January
13.	Tuberculosis among children	Diarroheal diseases
14.	Skin diseases in children	Eye care
15.	Work troubles among children	Care of ears, nose and throat
16.	Respiratory infections	Dental care
17.	Personal hygiene	Detection of deficiencies in children
18.	Physical disabilities	Factors adversely affecting mental growth of children
19.	Mental retardation	Habits
20.	Accidents among children	Childhood diseases
21.	Diet, health and exercise	Prevention from accidents
22.	Fads and fallacies with regard to food and health	First birthday and parental responsibility
23.	Family welfare	Emotional development
24.	Family environment and security of children	Care of children of 1-3 years
25.	Maternal and child care centres	Childhood education
26.	Evaluation	Aspiration and despair among children.

Annexure II

Inter-Ministerial Integrated Communication Main Findings

1. There as many as 16 Departments with programme for WCD.
2. In the 12 Departments studied, there are 118 schemes/programmes of WCD.
3. Only 13 out of 118 schemes have built-in component of communication.
4. The communication infrastructure in the Departments very poor/negligible (only 3 Departments have communication divisions). Most unit do not have adequate technical manpower.
5. Facilities for in house software production negligible (only Agriculture, MHFW and Education (CIET) have some facilities).
6. A lot of overlap among Department on the subjects covered, and duplication of efforts in the production of software.
7. Mass media has completely over-shadowed other media (inter-personal, traditional etc.).
8. There has been no synchronization among the channels of communication used.
9. Sharing/exchange of communication material among Department does not exist.
10. Dissemination of materials poor.
11. Virtually no research on communication needs and impact.
12. There have been no workshops/conferences/seminars to promote WCD communication.
13. The coordination between user Department and I and B grossly indadequate.
14. There is no communication policy for women and child development programmes (only three departments have some guidelines).
15. All Departments are in favour of formulating a communication policy for WCD, to coordinate communication support activities, to integrate communication

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resources, establish a net-work for two way flow of information and to establish a computerized data base.

16. Most Departments (8) are in favour of establishing a nodal agency.
17. The following role of nodal agency is visualized:
    - To act as a link between Department, I and B, NGOs, and private agencies.
    - To evolve a media policy and guidelines for all Departments.
    - To develop inter-ministerial communication strategies, identify priority areas, and prepare an Action Plan with specific tasks assigned to each participating Department.
    - To promote sharing of resources, equipment and materials.
    - To prepare an inventory of communication materials available to avoid duplication.
18. The preferred location of the nodal agency is DWCD or I and B.

Recommendations

1. All Departments working forced should have a communication division with adequate infrastructure, manpower and budget.
2. Each Department should identify its communication objectives and formulate communication guidelines.
3. All WCD programmes should have a built-in-provision for communication support.
4. There is a need to formulate a communication policy for integrated, women and child development.
5. Expert Committee on Media Strategies (MHFW) should be expanded to include representatives of all the 16 Departments working for WCD—at senior level (JS and above).
6. Another functional level committee comprising Heads of Media Divisions of Departments/NGOs may constituted for day-to-day cooperation.
7. A resource centre/clearing house on communication for WCD may be set-up for documentation and dissemination of the information.
8. A nodal agency may be set-up in one of their Departments (I and B, WCD of MHFW).
9. Mass media and inter-personal communication should work in tandem and supplement each other.
10. Quality of existing programmes on radio and T.V. needs to be improved and regularly monitored.
11. Use of inter-personal communication to be enhanced substantially. Field functionaries to be trained.
12. The inventory of communication materials available in each Department should be prepared and up-dated regularly.
13. Sheering of materials should be promoted. It will check duplication and prevent wastage of time and resources.
14. A Workshop of Media Experts should be organized to assess the existing materials for use/reuse, weed out the obsolete and identify information gaps. New software should be produced only on the gaps identified.

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15. All the journals and newsletters being brought out by the identified Departments should have two pages reserved for integrated messages.
16. Each Department should get an independent evaluation done of the quality and impact of its communication materials.
17. There is need for training of administrators regarding the importance of communication support to development programmes.
18. A standard Reference/Resource Book on all WCD related issues should be brought out in all regional languages. This will be used by all the media personnel.
19. Multi-media workshops may be organized to sensitize media personnel on WCD issues (Electronic, Print, folk, inter-personnel).
20. A Workshop of all the concerned 16 Departments and some media experts may be called to discuss Inter Departmental Coordination based on this Core Group Report.

Integrated Child Development Services

- ICDS launched in 1975 in 33 Blocks.
- Anganwadis focal points for providing ICDS.
- Today about 3.39 lakh Anganwadis are functioning.

Prime Objective of ICDS is

- To increase Child Survival among poorest in villages and urban slums and enhance their health, nutrition and learning opportunities.

Media Orientation Project

Focus on Pregnant Mothers and First Year of Child

Objectives of MOP

1. To sensitize broadcasters, decision makers and programme producers about information needs of the target group.
2. To enable the field staff to keep abreast with the appropriate know-how.
3. To promote group listening.
4. To inform, educate and motivate the nursing and expectant mothers.

Phases of MOP

1. Audience profile and situation analysis.
2. Media orientation workshop for decision makers, grassroot level workers and programme producers.
3. Selection and training of the Anganwadi workers who will be group animators at radio forums.
4. Production and broadcast of the special radio programme serial.
5. Conduct concurrent monitoring and evaluation of the radio project; and
6. Review the project at the end of the broadcast series and recommend future action.

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Major Findings

- Radio was effective in disseminating information.
- Group listening was more effective.
- Helped in improving knowledge and confidence of anganwadi workers.
- Legitimised their role as a source of new information.
- Feed back system was weak.
- Support of printed material, guide, posters and pamphlet inadequate.
- Folk media utility demonstrated but rarely used.

Problem Areas

- Janamghuti
- Mother's first milk
- Honey—First food
- Association between diarrhoea and teething

Suggestions

- MOP should be extended to all ICDS centres.
- Proper selection, training and motivation of awws.
- Situation analysis and pretesting of programmes.
- Strengthening feedback mechanism and participation.
- Coordination.
- Local radio for more area specific programme.

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6

Broadcasting in India: An Introduction

BROADCASTING IN INDIA: AN OVERVIEW

Since television was first introduced in India in 1959, the country has emerged as one of the largest TV markets in the world. The type of growth witnessed by the broadcasting sector in the last decade is expected to continue. Television is estimated to reach almost 50 per cent of all individuals (urban and rural) in India. In the last decade the television programming landscape has also been totally transformed. India has one of the largest broadcasting networks in the world. Doordarshan, the Indian National Television Network, was established in 1959. Its terrestrial signals reach nearly 90 per cent of the country's population.

The Indian Radio: An Introducing

Radio broadcasting is a government monopoly under the Directorate General of All India Radio—established in 1936 and since 1957 also known as Akashvani—a government-owned, semicommercial operation of the Ministry of Information and Broadcasting. From only six stations at the time of independence, All India Radio's network had expanded by the mid-1990s to 146 AM stations plus a National Channel, the Integrated North-East Service (aimed at tribal groups in northeast India), and the External Service. There are five regional headquarters for All India Radio: the North Zone in New Delhi; the North-East Zone in Guwahati, Assam; the East Zone in Kolkata; the West Zone Mumbai; and the South Zone in Chennai.

The government-owned network provides both national and local programmes in Hindi, English, and sixteen regional languages. Commercial services, which were inaugurated in 1967, are provided by Vividh Bharati Service, headquartered in Mumbai. Vividh Bharati, which accepts advertisements, broadcasts from thirty-one AM and FM stations in the mid-1990s.

India has an extensive network of medium-wave and short-wave stations. In 1994 there were eighty-five FM stations and seventy-three short-wave stations that covered the entire country. The broadcasting equipment is mostly Indian made and reaches special audiences, such as farmers needing agroclimatic, plant protection, and other agriculture-related information. The number of radio receivers increased almost fivefold between 1970 and 1994, from around 14 million to nearly 65 million. Most radios are also produced within India.

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The foreign broadcast service is a function of the External Services Division of All India Radio. In 1994 seventy hours of news, features, and entertainment programmes were broadcast daily in twenty-five languages using thirty-two short-wave transmitters. The principal target audiences are listeners in neighbouring countries and the large overseas Indian community.

The Indian Television: An Introduction

Television service is available throughout the country. Broadcasting is a central government monopoly under the Ministry of Information and Broadcasting, but the only network system, Doordarshan, also known as TV1, accepts advertisements for some programmes. Doordarshan, established in 1959 and a part of All India Radio until 1976, consists of one national network and seven regional networks. In 1992 there were sixty-three high-power television transmitters, 369 medium-power transmitters, seventy-six low-power transmitters, and twenty-three transposers. Regular satellite transmissions began in 1982 (the same year colour transmission began).

By 1994 approximately six million people were receiving television broadcasts via satellite, and the number was expected to increase rapidly throughout the rest of the decade. Cable television was even more prolific, with an estimated 12 to 15 million subscribers in 1994. Besides Doordarshan, Zee TV—an independent station broadcasting from Mumbai since 1992—uses satellite transmissions.

In fact, because Doordarshan is the only network that is permitted to broadcast television signals domestically, Zee TV and other entrepreneurs broadcast their Indian-made videotapes via foreign transmitters. Other networks joining the fray are Cable News Network (CNN—starting in 1990); Asia Television Network (1991); Hong Kong-based Star TV (1991); Jain TV, near Mumbai (1994); EL TV, a spinoff of Zee TV in Mumbai (1994); HTV, an affiliate of the Hindustan Times in New Delhi (1994); and Sun TV, a Tamil-language service in Chennai (1994) a communications breakthrough in July 1995, Doordarshan agreed, for a US$1.5 million annual fee and 50 per cent of advertising revenue when it exceeds US$1.5 million, to allow CNN to broadcast twenty-four hours a day via an Indian satellite.

Doordarshan offers national, regional, and local service. The number of television sets increased from around 500,000 in 1976 to 9 million in early 1987 and to around 47 million in 1994; increases are expected to continue at around 6 million sets per year. More than 75 per cent of television sets were black and white models in 1992, but the proportion of colour sets is increasing annually. Most television sets are produced in India.

THE PRASAR BHARATI (BROADCASTING CORPORATION OF INDIA) ACT, 1990

An act to provide for the establishment of a Broadcasting Corporation for India, to be known as Prasar Bharti. To define its composition, functions and powers and to provide for matters connected therewith of incidental thereto.

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CHAPTER I
PRELIMINARY

1. Short title, extent and commencement.—(1) This act may be called the Prasar Bharti (Broadcasting Corporation of India) Act, 1990

(2) It extends to the whole of India.

(3) It shall come into force on such dates as the central government may, by notification, appoint.

2. Definitions.—In this act, unless the context otherwise requires,

(*a*) 'Akashvani' means the offices, stations and other establishments by whatever name called, which, immediately before the appointed day, formed part of or were under the director general, All India Radio of the union ministry of information and broadcasting;

(*b*) 'Appointed day' means the date appointed under section 3;

(*c*) 'Broadcasting' means the dissemination of any form of communication like signs, signals, writing, pictures, images and sounds of all kinds by transmission of electromagnetic waves through space of through cables intended to be received by the general public either directly or indirectly through the medium of relay stations and all its grammatical variations and cognate expressions shall be constructed accordingly.

(*d*) 'Board' means the Prasar Bharti Board;

(*e*) 'Broadcasting council' means the council established under section 14;

(*f*) 'Chairman' means the chairman of the corporation appointed under section 4;

(*g*) 'Corporation' means the Prasar Bharti (Broadcasting Corporation of India) established under section 3;

(*h*) 'Doordarshan' means the offices, kendras, and other establishments, by whatever name called, which, immediately before the appointed day, formed part of or were under the directorate general, Doordarshan of the union ministry of information and broadcasting;

(*i*) 'Elected member' means a member elected under section 3;

(*j*) 'Executive member' means the executive member appointed under section 4;

(*k*) 'Kendra' means telecasting centre with studios or transmitters or both and includes a relay station;

(*l*) 'Member' means a member of board;

(*m*) 'Member (finance)' means the member (finance) appointed under section 4;

(*n*) 'Member (personnel)' means the member (personnel) appointed under section 4;

(*o*) 'Nominated member' means the member nominated by the union ministry and broadcasting under section 3;

(*p*) 'Non-lapsable fund' means the fund created from the commercial revenues of Akashvani and Doordarshan to meet expenditure on certain schemes;

(*q*) 'Notification' means a notification published in the official gazette.

(*r*) 'Part-time member' means part-time members of the board appointed under section 4, but does not include ex-officio member, the nominated member or an elected member;

(*s*) 'Prescribed' means prescribed by rules made under this act;

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(*t*) 'Recruitment board' means a board established under sub-section (1) of section 10;

(*u*) 'Regulations' means regulations made by the corporation under this act;

(*v*) 'Station' means any broadcasting station with studios or transmitters or both and includes a relay station;

(*w*) 'Whole-time member' means the executive member, member (finance) or member (personnel);

(*x*) 'Year' means the financial year.

CHAPTER II
PRASAR BHARTI (BROADCASTING CORPORATION OF INDIA)

3. Establishment and composition of the corporation.—(1) With effect from such date as the central government may by notification appoint in this behalf, there shall be established for the purpose of this act a corporation, to be known as the Prasar Bharti (Broadcasting Corporation of India).

(2) The corporation shall be a body corporate by the name aforesaid, having perpetual succession and a common seal with power to acquire, hold and dispose of property, both movable and immovable, and to contract, and shall by the said names sue and be sued.

(3) The headquarters of the corporation shall be at New Delhi and the corporation may establish offices, kendras or stations at other places in India and, with the previous approval of the central government, outside India.

(4) The general superintendence, direction and management of the affairs of the corporation shall vest in the Prasar Bharti Board which may exercised or done by the corporation under this act.

(5) The board shall consist of—

(*a*) a chairman;

(*b*) one executive member;

(*c*) one member (finance);

(*d*) one member (personnel);

(*e*) six part-time members;

(*f*) director-general (Akashvani), ex-officio;

(*g*) director-general (Doordarshan), ex-officio;

(*h*) one representative of the union ministry of information and broadcasting, to be nominated by that ministry; and

(*i*) two representatives of the employees of the corporation, of whom one shall be elected by the engineering staff from amongst themselves and one shall be elected by other employees from amongst themselves.

(6) The corporation may appoint such committees as may be necessary for the efficient performance, exercise and discharge of its functions, powers and duties; provided that all or a majority of the members of each committee shall be members and a member of any committee who is not a member shall have only the right to attend meetings of the committee and take part in the proceedings thereof, but shall not have the right to vote.

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(7) The corporation may associate with itself, in such manner and for such purposes as may be provided by regulations, any person whose assistance or advice it may need in complying with any of the provisions of this act and a person so associated shall have the right to take part in the discussions of the board relevant to the purposes for which he has been associated, but shall not have right to vote.

(8) No act or proceeding of the board or of any committee appointed by it under sub-section (6) shall be invalidated merely by reason of—

(*a*) any vacancy in, or any defect in the constitution of the board of such committee; or

(*b*) any defect in the appointment of a person acting a member or a member of such committee; or

(*c*) any irregularity in the procedure of the board or such committee not affecting the merits of the case.

4. Appointment of the chairman and other members.—(1) The chairman and the other members, except the ex-officio members, the nominated members and elected members shall be appointed by the President of India on the recommendation of a committee consisting of—

(*a*) the chairman of the council of states, who shall be the chairman of the committee;

(*b*) the chairman of the Press Council of India established under section 4 of the Press Council Act 1978; and

(*c*) one nominee of the President of India.

(2) No appointment of a member shall be invalidated merely by reason of any vacancy in, or any defect in the constitution of the committee appointed under subsection (1).

(3) The chairman and the part-time members shall be persons of eminence in public life; the executive member shall be a person having special knowledge or practical experience in respect of such matters as administration, management, broadcasting, education, literature, culture, arts, music, dramatics or journalism; the member (finance) shall be a person having special knowledge or practical experience in respect of financial matters and the member (personnel) shall be a person having special knowledge or practical experience in respect of personnel management and administration.

(4) The recommendations made by the committee constituted under sub-section (1) shall be binding for the purposes of appointments under this section.

5. Powers and functions of the executive member.—The executive member shall be the chief executive of the corporation and shall, subject to the control and supervision of the board, exercise such powers and discharge such functions of the board as it may delegate to him.

6. Terms of office, conditions of service, etc., of the chairman and other members.—(1) The chairman shall be part-time member and shall hold office for a term of six years from the date of which he enters upon his office.

(2) The executive member, the member (finance) and the member (personnel) shall be whole-time members and every such member shall hold office for a term of six years from the date on which he enters upon his office or until he attains the age of 62 years, whichever is earlier.

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(3) The term of office of a part-time member shall be six years, but one-third of such members shall retire on the expiration of every second year.

(4) The term of office of an elected member shall be two years or till he ceases to be an employee of the corporation, whichever is earlier.

(5) As soon as may be after the establishment of the corporation, the President of India may, by order, make such provisions as he thinks fit for curtailing the term of office of some of the part-time members then appointed in order that one-third of the members holding office as such part-time members shall retire in every second year thereafter.

(6) Where before the expiry of the term of office of a person holding the office of chairman, or any other member, a vacancy arises, for any reason whatsoever, such vacancy shall be deemed to be casual vacancy and the person appointed or elected to fill such vacancy shall hold the office for the unexpired period of the term for which his predecessor in office would have held office if such vacancy had not arisen.

(7) The whole-time members shall be the employees of the corporation and as such shall be entitled to such salaries and allowances and shall be subject to such conditions of service in respect of leave, pension (if any), provident fund and other matters as may be prescribed; provided that the salaries and allowances and the condition of service shall not be varied to their disadvantage after their appointment.

(8) The chairman and part-time members shall be entitled to such allowances as may be prescribed.

7. Removal and suspension of the chairman and members.—(1) Subject to the provisions of sub-section (3), the chairman or any other member, except and ex-officio member, the nominated member and an elected member shall only be removed from his office by order of the President of India on the ground of misbehaviour after the Supreme Court, on a reference being made to it by the President, has, on inquiry held in accordance with such procedure as the Supreme Court may by rules provide, reported that the chairman or such other member, as the case may be, ought, on such ground, be removed.

(2) The President may suspend from office the chairman or other member, except an ex-officio member, the nominated member or an elected member, in respect of whom a reference has been made to the Supreme Court under sub-section (1) until the President has passed orders on receipt of the Supreme Court on such reference.

(3) Notwithstanding anything contained in sub-section (1), the President may, by order, remove the chairman or any whole-time member from his office if such chairman or such whole-time member—

(*a*) ceases to be a citizen of India; or

(*b*) is adjudged an insolvent; or

(*c*) engages during his term off office in any paid employment outside the duties of his office; or

(*d*) is convicted of any offence involving moral turpitude; or

(*e*) is, in the opinion of the President, unfit to continue in office by reason of infirmity of body or mind; provided that the President may, by order, remove any part-time member from his office if he adjudged an insolvent or is convicted of any offence involving moral turpitude or where he is, in the opinion of the President, unfit to continue in office by reason of infirmity of body or mind.

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(4) If the chairman or any whole-time member, except ex-officio member, the nominated member or any elected member, is, or becomes in any way concerned or interested in any contract or agreement made by or on behalf of the corporation of the government of India or the government of a state, participates in any way in the profit thereof, or in any benefit or emolument arising there from than as a member, and in common with other members of an incorporated company, he shall, for the purposes of sub-section (1), be deemed to be guilty of misbehaviour.

(5) If a part-time member is, or becomes in any way concerned, or interested in any contract, or agreement made by or on behalf of the corporation, he shall, for the purposes of sub-section (1), be deemed to be guilty of misbehaviour.

(6) The chairman or any other member may resign his office by giving notice thereof in writing to the President of India and on such resignation being accepted, the chairman or other member shall be deemed to have vacated his office.

8. Meetings of the board.—(1) The board shall meet at such times and places and shall observe such rules of procedure in regard to the transaction of business at its meetings (including the quorum at meetings) as may be provided by regulation; provided that there shall not be less than six meetings every year but three months shall not intervene between one meeting and the next meeting.

(2) A member shall be deemed to have vacated his office if he absents himself for three consecutive meetings of the board without a leave of the chairman.

(3) The chairman shall preside at the meetings of the board and if for any reason he is unable to attend any meeting, the executive member and in the absence of both, any other member elected by the members present at such meeting, shall preside at the meeting.

(4) All questions which come up before any meeting of the board shall be decided by a majority of the votes of the members present and voting and, in the event of an equality of votes, the chairman, or in his absence, the person presiding, shall have and exercise second, or casting vote.

9. Officers and other employees of the corporation.—(1) Subject to such control, restrictions and conditions as may be prescribed, the corporation may appoint, after consultation with the recruitment board, the director-general (Akashvani), the director-general (Doordarshan) and such other officers and other employees as may be necessary.

(2) The method of recruitment of such officers and employees and all other matters connected therewith and the conditions of service of such officers and employees shall be such as be provided by regulations.

10. Establishment of recruitment board.—(1) The corporation shall, as soon as may be, after the appointed day and in such manner and subject to such conditions and restrictions as may be prescribed, establish for the purpose of section 9, one or more recruitment boards consisting wholly of persons other than the members, officers and other employees of the corporation; provided that for the purposes of appointment to the posts carrying scales of pay which are not less than that of a joint secretary to the central government, the recruitment board shall consist of the chairman, other members, the ex-officio members, the nominated members and the elected members.

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(2) The qualification and other conditions of service of the members constituting the recruitment board and the period for which such members shall hold office, shall be such as may be prescribed.

11. Transfer of service of existing employees to the corporation.—(1) Where the central government has ceased to perform any functions which under section 12 are the functions of the corporation, it shall be lawful for the central government to transfer, by order and with effect from such date or dates as may be specified in the order, to the corporation any of the officers or other employees serving in the Akashvani or Doordarshan engaged in the performance of those functions; provided that no order under this sub-section shall be made in relation to any officer or other employee in the Akashvani or Doordarshan who has, in respect of the proposal of the central government to transfer such officer or other employee to the corporation, intimated within such time as may be specified in this behalf by the central government, his intention of not becoming an employee of the corporation.

(2) The provisions of sub-section (1) shall also apply to the members of the Indian Information Service, the Central Secretariat Service or any other service or to persons borne on cadres outside Akashvani and Doordarshan who have been working in Akashvani or Doordarshan immediately before the appointed day; provided that where any such member intimated, within the time specified in sub-section (1), his intention of not becoming an employee of the corporation but to continue on deputation, he may be allowed to continue on deputation in accordance with such terms and conditions as may be prescribed.

(3) In making an order under sub-section (1), the central government shall, as far as may be, take into consideration the functions which the Akashvani or, as the case may be, Doordarshan has ceased or ceases to perform and the area in which such functions have been or are performed.

(4) An officer or other employee transferred by an order under sub-section (1) shall, on and from the date of transfer, cease to be an employee of the central government and become an employee of the corporation with such designation as the corporation may determine and shall, subject to provisions of sub-sections (5) and (6), be governed by such regulations as may be made as respects remuneration and other conditions of service including pension, leave and provident fund and shall continue to be an officer or other employee of the corporation unless and until his employment is terminated by the corporation.

(5) Every officer or other employee transferred by an order made under sub-section (1) shall, within six months from the date of transfer, exercise his option, in writing, to be governed—

(*a*) By the scale of pay applicable to the post held by him in the Akashvani or Doordarshan immediately before the date of transfer or by the scale applicable to the post under the corporation to which he is transferred;

(*b*) By the leave, provident fund, retirement or other terminal benefits admissible to employees of the central government in accordance with the rules or orders of the central government, as amended from time to time, or leave, provident fund or other terminal benefits admissible to the employees of the corporation under the regulation, and such option once exercised under this act shall be final;

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provided that the option exercised under clause (*a*) by an officer or other employee shall be applicable only in respect of the post under the corporation to which such officer or other employee is transferred and on appointment to a higher post under the corporation he shall be eligible only for the scale of pay applicable to such higher post; provided further that if immediately before the date of his transfer any such officer or other employee is officiating in a higher post under the government either in a leave vacancy or any other vacancy of a specified duration, his pay on transfer shall be protected for the unexpired period of such vacancy and thereafter he shall be entitled to the scale of pay applicable to the post under the government to which he would have reverted or to the scale of pay applicable to the post under the corporation to which he is transferred, whichever he may opt for; provided also that when an officer or other employee serving in the union ministry of information and broadcasting or in any of its attached subordinate officers is promoted to officiate in a higher post in the ministry or office subsequent to the transfer to the corporation of any other officer of employee senior to him in that ministry or office before such transfer, the officer or other employee who is promoted to officiate in such higher post shall, on transfer to the corporation, be entitled only to the scale of pay applicable to the post he would have held but for such promotion or the scale of pay applicable to the post under the corporation to which he is transferred, whichever he may opt.

(6) No officer or other employee transferred by an order made under sub-section (1) or sub-section (2)—

(*a*) Shall be dismissed or removed by an authority subordinate to that competent to make a similar or equivalent appointment under the corporation as may be specified in the regulations;

(*b*) Shall be dismissed or removed or reduced in rank except after an inquiry in which he has been informed of the charged against him and given a reasonable opportunity of being heard in respect of those charges; provided that where it is proposed after such inquiry to impose upon him any such penalty, such penalty may be imposed on the basis of evidence adduced during such inquiry and it shall not be necessary to give such person an opportunity of making representation on the proposed penalty. Provided further that clause (*b*) shall not apply where an officer or other employee is dismissed or removed or reduced in rank on the ground of conduct which has led to his conviction on a criminal charge.

12. Functions and powers of the corporation.—(1) Subject to the provisions of this act, it shall be the primary duty of the corporation to organize and conduct public broadcasting service to inform, educate and entertain the public and to ensure a balanced development of broadcasting on radio and television.

Explanation.—For the removal of doubts, it is hereby declared that the provisions of this section shall be in addition to, and not in derogation of, the provisions of the Indian Telegraph Act 1885.

(2) The corporation shall, in the discharge of its functions, be guided by the following objectives, namely—

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(*a*) upholding the unity and integrity of the country and the values enshrined in the constitution;

(*b*) safeguarding the citizen's right to be informed freely, truthfully and objectively on all matters of public interest, national or international, and presenting a fair and balanced flow of information including contrasting views without advocating any opinion or ideology of its own;

(*c*) paying special attention to the fields of education and spread of literacy, agriculture, rural development, environment, health and family welfare and science and technology;

(*d*) providing adequate coverage to the diverse cultures and languages of the various regions of the country by broadcasting appropriate programmes;

(*e*) providing adequate coverage of sports and games so as to encourage healthy competition and the spirit of sportsmanship;

(*f*) providing appropriate programmes keeping in view the special needs of the youth;

(*g*) informing and stimulating the national consciousness in regard to the status and problems of women and paying special attention to the upliftment of women;

(*h*) promoting social justice and combating exploitation, inequality and such evils as untouchablility and advancing the welfare of the weaker sections of the society;

(*i*) safeguarding the rights of the working classes and advancing their welfare;

(*j*) serving the rural and weaker sections of the people and those residing in border regions, backward or remote areas;

(*k*) providing suitable programmes keeping in view the special needs of the minorities and tribal communities;

(*l*) taking special steps to protect the interests of children, the blind, the aged, the handicapped and other vulnerable sections of the people;

(*m*) promoting national integration by broadcasting in a manner that facilitates communication in the languages in India; and facilitating the distribution of regional broadcasting services in every state in the languages of that state;

(*n*) providing comprehensive broadcast coverage through the choice of appropriate technology and the best utilization of the broadcast frequencies available and ensuring high quality reception;

(*o*) promoting research and development activities in order to ensure that radio and television broadcast technology are constantly updated; and

(*p*) expanding broadcasting facilities by establishing additional channels of transmission at various levels.

(3) In particular, and without prejudice to the generality of the foregoing provisions, the corporation may take such steps as it thinks fit—

(*a*) to ensure that broadcasting is conducted as a public service to provide and produce programmes;

(*b*) to establish a system for the gathering of news for radio and television;

(*c*) to negotiate for purchase of, or otherwise acquire, programmes and rights or privileges in respect of sports and other events, films, serials, occasions, meetings, functions or incidents of public interest, for broadcasting and to

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establish procedures for the allocation of such programmes, rights or privileges to the service;

(*d*) to establish and maintain a library of libraries of radio, television and other materials;

(*e*) to conduct or commission, from time to time, programmes, audience research, market or technical service, which may be released to such persons and in such manner and subject to such terms and conditions as the corporation may think fit;

(*f*) to provide such other services as may be specified by regulations.

(4) Nothing in sub-section (2) and (3) shall prevent the corporation from managing on behalf of the central government and in accordance with such terms and conditions as may be specified by the government the broadcasts made by organizations outside India on the basis of arrangements for reimbursement of expenses by the central government.

(5) For the purpose of ensuring that adequate time is made available for the promotion of the objectives set out in this section, the central government shall have the power to determine the maximum limit of broadcast time in respect of the advertisement.

(6) The corporation shall be subject to no civil liability on the ground merely that it failed to comply with any of the provisions of this section.

(7) The corporation shall have the power to determine and levy fees and other service charges for or in respect of the advertisements and such programmes as may be specified by regulations; provided that the fees and other service charges levied and collected under this sub-section shall not exceed such limits as may be determined by the central government, from time to time.

13. Parliamentary committee.—(1) There shall be constituted a committee consisting of 22 members of parliament, of whom 15 from the House of the People to be elected by the members thereof and seven from the Council of Stares to be elected by the members thereof in accordance with the system of proportional representation by means of the single transferable vote, to oversee that the corporation discharges its functions in accordance with the provisions of this act and, in particular, the objectives set out in section 12 and submit a report thereon to parliament.

(2) The committee shall function in accordance with such rules as may be made by the speaker of the House of the People.

14. Establishment of broadcasting council, term of office and removal etc., of members thereof.—(1) There shall be established, by notification, as soon as may be after the appointed day, a council, to be known as the broadcasting council, to receive and consider complaints referred to in section 15 and to advise the corporation in the discharge of its functions in accordance with the objectives set out in section 12.

(2) The broadcasting council shall consist of—

(*i*) a president and 10 other members to be appointed by the President of India from amongst persons of eminence in public life;

(*ii*) four members of parliament, of whom two from the House of the People to be nominated by the speaker thereof and two from the Council of States to be nominated by the chairman thereof.

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(3) The president of the broadcasting council shall be a whole-time member and every other member shall be a part-time member shall hold office as such for a term of three years from the date on which he enters upon his office.

(4) The broadcasting council may constitute such number of regional councils as it may deem necessary to aid and assist the council in the discharge of its functions.

(5) The president of the broadcasting council shall be entitled to such salary allowances and shall be subject to such conditions of service in respect of leave, pension (if any), provident fund and other matters as may be prescribed.

Provided that the salary and allowances and the conditions of service shall not be varied to the disadvantage of the president of the broadcasting council after his appointment.

(6) The other members of the broadcasting council and the members of the regional councils constituted under sub-section (4) shall be entitled to such allowances as may be prescribed.

15. Jurisdiction of, and the procedure to be followed by the broadcasting council.— (1) The broadcasting council shall receive and consider complaints from—

(*i*) any person or group of persons alleging that a certain programme or broadcast or the functioning of the corporation in specific cases or in general is not in accordance with the objective for which the corporation is established;

(*ii*) any person (other than an officer or employee of the corporation) claiming himself to have been treated unjustly or unfairly in any manner (including unwanted invasion of privacy, misrepresentation, distortion of lack of objectivity) in connection with any programme broadcast by the corporation.

(2) A complaint under sub-section (1) shall be made in such manner and within such period as may be specified by regulations.

(3) The broadcasting council shall follow such procedure as it thinks fit for the disposal of complaints received by it.

(4) If the complaint is found to be justified either wholly or in part, the broadcasting council shall advise the executive member to take appropriate action.

(5) If the executive member is unable to accept the recommendation of the broadcasting council, he shall place such recommendation before the board for its decision thereon.

(6) If the board is also unable to accept the recommendation of the broadcasting council, it shall record its reasons therefore and inform the broadcasting council accordingly.

(7) Notwithstanding anything contained in sub-section (5) and (6), where the broadcasting council deems it appropriate, it may, for reasons to be recorded in writing, require the corporation to broadcast its recommendations with respect to a complaint in such manner as the council may deem fit.

CHAPTER III
ASSETS, FINANCES AND ACCOUNTS

16. Transfer of certain assets, liabilities, etc., of central government to corporation.—As from the appointed day—

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(*a*) all property and assets (including non-lapsable fund) which immediately before that day vested in the central government for the purpose of Akashvani or Doordarshan or both shall stand transferred to the corporation on such terms and conditions as may be determined by the central government and the book value of all such property and assets shall be treated as the capital provided by the central government to the corporation.

(*b*) All debts, obligations and liabilities incurred, all contracts entered into and all matters and things engaged to be done by, with or for the central government immediately before such day for or in connection with the purposes of Akashvani or Doordarshan or both shall be deemed to have been incurred, entered into engaged to be done by, with or for the corporation.

(*c*) all sums of money due to the central government in relation to the Akashvani or Doordarshan or both before such day shall be deemed to be due to the corporation.

(*d*) all suits and other legal proceedings instituted or which could have been instituted by or against the central government immediately before such day for any matter in relation to the Akashvani or Doordarshan or both may be continued or instituted by or against the corporation.

17. Grants, etc., by the central government.—For the purposes of enabling the corporation to discharge its functions efficiently under this act, the central government may, after due appropriation made by the parliament by law in this behalf, pay to the corporation in each financial year—

(*i*) the proceeds of the broadcast receiver licence fees, if any, as reduced by the collection charges; and

(*ii*) such other sums of money as that government considers necessary, by way of equity, grant-in-aid or loan.

18. Fund of the corporation.—(1) The corporation shall have its own fund and all the receipts of the corporation (including the amounts which stand transferred to the corporation under section 16) shall be credited to the fund and all payments by the corporation shall be made therefrom.

(2) All moneys belonging to the fund shall be deposited in one or more nationalized banks in such manner as the corporation may decide.

(3) The corporation may spend such sums as it thinks fit for performing its functions under this act and such shall be treated as expenditure payable out of the fund of the corporation.

Explanation.—For the purposes of this section 'nationalized bank' means a corresponding new bank specified in the First Schedule to the Banking Companies (Acquisition and Transfer of Undertaking) Act, 1970 or a corresponding new bank specified in the First Schedule to the Banking Companies (Acquisition and Transfer of Undertakings) Act, 1980.

19. Investment of moneys.—The corporation may invest its money in the securities of the central government or any state government or in such other manner as may prescribed.

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20. Annual financial statement of the corporation.—(1) The corporation shall prepare, in each financial year, an annual financial statement for the next financial year showing separately

(*a*) the expenditure which is proposed to be met from the internal resources of the corporation; and

(*b*) the sums required from the central government to meet other expenses, and distinguishing—

(i) revenue expenditure from other expenditure; and

(ii) non-plan expenditure from plan expenditure.

(2) The annual financial statement shall be prepared in such form and forwarded at such time to the central government for its approval as may be agreed to by that government and the corporation.

21. Accounts and audit of the corporation.—(1) The corporation shall maintain proper accounts and other relevant records and prepare an annual statement of accounts in such form and in such manner as may be prescribed.

(2) The accounts of the corporation shall be audited by the controller and auditor-general of India at such intervals as may be specified by him and any expenditure incurred in connection with such audit shall be payable by the corporation to the controller and auditor-general.

(3) The controller and auditor-general and any person appointed by him in connection with the audit of the accounts of the corporation shall have the same rights and privileges and authority in connection with such audit as the controller and auditor-general has in connection with the audit of government accounts and, in particular, shall have the right to demand the production of books, accounts, connected vouchers and other documents and papers and to inspect any of the offices of the corporation.

(4) The accounts of the corporation as certified by the controller and auditor-general of India or any other person appointed by him in this behalf together with the audit report thereon shall be forwarded annually to the central government and that government shall cause the same to be laid before each house of parliament.

22. Corporation not liable to be taxed.—Not withstanding anything contained in the Income-Tax Act, 1961, or any other enactment for the time being in force relating to income-tax or any other tax on income, profits or gains, the corporation shall not be liable to pay any income-tax or any other tax in respect of—

(*a*) any income, profits or gains, accruing or arising out of the fund of the corporation or any amount received in that fund; and

(*b*) any income, profits or gains derived or any amount received, by the corporation.

CHAPTER IV
MISCELLANEOUS

23. Power of central government to give directions.—(1) The central government may, from time to time as and when occasion arises, issue to the corporation such directions as it may think necessary in the interests of the sovereignty, unity and integrity of India or the security of the state or preservation of public order requiring it not to make a broadcast on a matter specified in the direction or to make a broadcast on any matter of public importance specified in the direction.

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(2) Where the corporation makes a broadcast in pursuance of the direction issued under sub-section (1), the fact that such broadcast has been made in pursuance of such direction may also be announced along with such broadcast, if the corporation so desires.

(3) A copy of every direction issued under sub-section (1) shall be laid before each house of parliament.

24. Power of central government to obtain information.—The central government may require the corporation to furnish such information as that government may consider necessary.

25. Report to parliament in certain matters and recommendations as to action against the board.—(1) Where the board persistently makes default in complying with any directions issued under section 23 or fails to supply the information required under section 24, the central government may prepare a report thereof and lay it before each house of parliament for any recommendation thereof as to any action (including super session of the board) which may be taken against the board.

(2) On the recommendation of the parliament, the President may by notification supersede the board for such period not exceeding six months, as may be specified in the notification: provided that before issuing the notification under this sub-section, the President shall give a reasonable opportunity to the board to show cause as to why it should not be superseded and shall consider the explanations and objections, if any, of the board.

(3) Upon the publication of the notification under sub-section (2)—

(*a*) all the members shall, as from the date of super session, vacate their offices as such;

(*b*) all the powers, functions and duties which may, by or under the provision of this act be exercised or discharged by or on behalf of the board, shall, until the board is reconstituted under this act, be exercised and discharged by such person or persons as the President may direct.

(4) On the expiration of the period of super session specified in the notification issued under sub-section (2), the President may reconstitute the board by fresh appointments, and in such a case any person who had vacated his office under clause (*a*) of sub-section (3) shall not be disqualified for appointment: provided that the President may, at any time before the expiration of the period of super session, take action under this sub-section.

(5) The central government shall cause the notification issued under sub-section (2) and a full report of the action taken under this section to be laid before each house of parliament.

26. Office of member not to disqualify a member of parliament.—It is hereby declared that the office of the member of the broadcasting council or of the committee constituted under section 13 shall not disqualify its holder for being chosen as or for being member of either of parliament.

27. Chairman, members, etc., to be public servants.—The chairman and every other member, every officer or other employee of the corporation and every member of the committee thereof, the president and every member of the broadcasting council or every member of the regional council or a recruitment board shall be deemed to be a public servant within the meaning of section 21 of the Indian Penal Code.

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28. Protection taken against good faith.—No suit or other legal proceeding shall lie against the corporation, the chairman or any other member or officer or other employee thereof the president or a member of the broadcasting council or a member of a regional council or a recruitment board for anything which is in good faith done or intended to be done on pursuance of this act or of any ruled or regulations made there under.

29. Authentication of orders and other instruments of the corporation.—All orders and decisions of the corporation shall be authenticated by the signature of the chairman or any other member authorized by the corporation in this behalf and all other instruments executed by the corporation shall be authenticated by the signature of the executive member or by any officer of the corporation authorized by him in this behalf.

30. Delegation of powers.—The corporation may, by general or special order, delegate to the chairman or any other member or to any officer of the corporation, subject to such conditions and limitations, if any, as may be specified therein, such of its powers and duties under this act as it may deem fit.

31. Annual report.—(1) The corporation shall prepare once in every calendar year, in such form and within such time as may be prescribed, an annual report giving a full account of its activities (including the recommendations and suggestions made by the broadcasting council and the action taken thereon) during the previous year and copies thereof shall be forwarded to the central government and that government shall cause the same to be laid before each house of parliament.

(2) The broadcasting council shall prepare once every calendar year, in such form and within such time as be prescribed, an annual report giving a full account of its activities during the previous year and copied thereof shall be forwarded to the central government and that government shall cause the same to be laid before each house of parliament.

32. Power to make rules.—(1) The central government may, by notification, make rules for carrying out the provisions of this act.

(2) In particular, and without prejudice to generality of the foregoing power, such rules may provide for all or any of the following matters, namely—

(*a*) the salaries and allowances and conditions of service in respect of leave, pension (if any), provident fund and other matters in relation to the whole-time members under sub-section (7) of section 6;

(*b*) the allowances payable to the chairman and part-time members under sub-section (8) of section 6;

(*c*) the control, restrictions and conditions subject to which the corporation may appoint officers and other employees under sub-section (1) of section 9;

(*d*) the manner in which and the conditions and restrictions subject to which a recruitment board may be established under sub-section (1) of section 10;

(*e*) the qualifications and other conditions of service of the members of a recruitment board and their period of office under sub-section (2) of section 10;

(*f*) the terms and conditions in accordance with which the deputation may be regulated under sub-section (2) of section 11;

(*g*) the salary and allowances and conditions of service in respect of leave, pension (if any), provident fund and other matters in relation to the president of the broadcasting council under sub-section (5) of section 14;

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(*h*) the allowances payable to other members of the broadcasting council and the members of the regional councils, under sub-section (6) of section 14;

(*i*) the manner in which the corporation may invest its moneys under section 19;

(*j*) the form and the manner in which the annual statement of accounts shall be prepared under sub-section (1) of section 21;

(*k*) the form in which, and the time within which, the corporation and the broadcasting council shall prepare their annual report under section 31;

(*l*) any other matter which is required to be, or may be, prescribed.

33. Power to make regulations.—(1) The corporation may, by notification, make regulations not inconsistent with this act and the rules made thereunder for enabling it to perform its functions under this act.

(2) Without prejudice to the generality of the foregoing power such regulations may provide for all or/any of the following matters, namely—

(*a*) the manner in which and the purpose for which the corporation may associate with itself any person under sub-section (7) of section 3;

(*b*) the times and places at which meetings of the board shall be held and, the procedure to be followed thereat, and the quorum necessary for the transaction of the business at a meeting of the board under sub-section (1) of section 8;

(*c*) the methods of recruitment and conditions of service officers and other employees of the corporation under sub-section (2) of section 9; gazette, make such provisions, not inconsistent with the provisions of this act, as it may deem necessary, for the removal of the difficulty; provided that no such order shall be made after the expiry of a period of three years from the appointed day.

BROADCASTING IN INDIA: LISTING THE MAJOR PLAYERS

- *Governmental Broadcasting Agencies*
  - — *DD-Doordarshan India*: India's national, regional, local, and cable networks, government controlled.
  - — *Ministry of Information and Broadcasting*
- *News Agencies*
  - — Antara
  - — Reuters India
- *Industry News*
  - — Exchange4media.com

Television

- *National Television Networks*
  - — *India*: Television Broadcasting
- *Television Broadcasting Services*
  - — Siti Cable
- *Television Related Web Sites*
  - — *Indian Cable TV*: Online community for cable TV operators in India.
  - — *IndianTelevision.com*: An online information resource on the Indian television industry. Provides information, news and market research.
  - — *Satellite and Cable TV India*

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Radio

- *National Radio Networks*
  - — *AIR—All India Radio (Akashvani)*: India's main radio broadcasting network, government operated, with one national service, 100+ regional, and 70+ local stations.
- *Radio Broadcasting Parent Companies*
  - — *Prasar Bharati (Broadcasting Corporation of India)*: Autonomous parent corporation of All India Radio and Doordarshan.
- *Radio Stations on the Web*
  - — *India*: Local Radio/Television Stations on the Web
- *Shortwave Broadcasters*
  - — All India Radio External Service: AIR's shortwave external service in several language.
  - — BBC—Hindi Service
  - — BBC—Tamil Service
  - — DD India: World service of Doordarshan.
  - — VOA—Hindi Service

SATELLITE BROADCASTING IN INDIA: AN INTRODUCTION

August 1, 2000 was a historic day in the history of India's communication scene. It was on this day in 1975 that the first satellite broadcasting was started in the country. To mark the 25 years of satellite broadcasting, Development and Educational Communication Unit (DECU) of Indian Space Research Organization (ISRO) at Ahmedabad organized several events. One of the major events was a one-day seminar on this subject. It was attended by a large number of scientists, media practitioners, managers, social scientists, engineers, television producers and several other interested persons from all over the country. Young students especially of communication also attended it. The seminar was inaugurated by the Minister for Information and Broadcasting. He delivered the keynote address stressing the significance of the event and elaborating on how satellite broadcasting has helped the process of taking the television signals to the remotest areas both for entertainment as well as education and development. The seminar was divided into four major sessions:

(*a*) Broadcasting and Distribution Technology;
(*b*) Educational Broadcasting;
(*c*) Development Broadcasting; and
(*d*) Overall discussion titled "Back to the Future".

On this occasion DECU/ISRO brought out two documents:

(*a*) *'Yatra'*: The Journey, dealing with the journey of 25 years of satellite broadcasting in the country; and
(*b*) *'Disha'*: The Direction, presenting the case of Jhabua—Development Communications Project of DECU/ISRO.

Along with this, exhibitions were also organized. The exhibitions fell into three main categories:

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(*a*) Books and Papers;
(*b*) Video Programmes; and
(*c*) Photographs.

All the three reflected the major milestones of these 25 significant years of satellite broadcasting. On the previous day, an eminent media personality from a Hindi language private channel gave a public talk on the subject. The proceedings on these events are under preparation and will be published shortly.

The journey of satellite broadcasting was started in the form of the famous Satellite Instructional Television Experiment (SITE) in 1975-76. It used the American satellite ATS-6 and transmitted development programmes through direct reception to 2400 remote villages scattered in six different states of the country. SITE, described as the biggest techno-social communication experiment in the world, is too well known to be described in detail here. It is sufficient to say that SITE proved India's capability of using advanced technology and adapt to the socio-economic needs of the country. The success was technological, managerial, programme production and research.

Before SITE there was a long gap as far as satellite broadcasting was concerned. The Indian television continued to make steady progress. The small beginning in 1959 was terrestrial transmission in and around Delhi. Post-SITE also the expansion was more based on terrestrial transmission predominantly in the metropolitan and other bigger areas. However, SITE had sown the seeds for expansion of satellite broadcasting in the country. The Indian Space Research Organization, which was the nodal agency for implementation of SITE, continued to prepare for a national satellite system in the country. Several technical experiments were undertaken by ISRO and eventually INSAT system was launched in 1982.

INSAT provided satellite based national transmission either in the form of direct reception from the satellite or through a hybrid system of receiving it from the satellite and re-transmits it terrestrially through low or high power transmitters. But this provided communication umbrella to the whole country. Operationalization of INSAT in 1982 coincided with the Asian games held at New Delhi. This initiated a very rapid expansion of transmitters in different parts of the country. There was almost one transmitter a day for over a period of one year during the 1982-83 timeframe. This movement neverslackened and today there are well over 1000 transmitters. It would be incomplete to say that the expansion of the television in the country was due only to the technological capability of the INSAT system. The fact that the Asian games were held in New Delhi gave a big boost to the television industry. Around this time government liberalized the import of television sets from other countries and encouraged manufacturing of television sets in the country through a liberal economic policy. This was a big impetus to the increase in the number of television sets in the country. Around this time the political leadership had also grasped the enormous power of the medium. The fact that one could reach out to the entire country was no mean potentiality for the medium. The democratic set up of the country facilitated this entire process. The fact that there was a period of economic liberalization during this period and commercial viability was being seriously looked at and-encouragement went a long way in expanding the satellite based television network in the country.

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The Gulf war of 1991 was another very major landmark influencing television scene in the country CNN was first to beam transnational signals on the war. These transmissions by CNN clearly opened up enormous possibilities. A large number of small enterprising youngsters saw the enormous potentiality of this as a viable business activity. They initiated the present mode of distributing satellite signals through a cable network to individual households. Reception of the satellite channels in India takes place in a unique manner. The cable operator receives the satellite channels and he distributes them through a cable network to the household subscribers for a small fee. Along with CNN many other foreign private satellite channels saw the huge market that was India. Amongst the earliest initiatives came from Rupert Murdoch's Star TV. 1992 was the beginning of Star TV network through the Asiasat-1. They offered a bouquet of free to air channels consisting of soap operas, movies, music, sports, news and so on. Initially all these channels were English language channels. For the first time this gave the Indian audiences-used to the monopoly of Doordarshan a look at the variety that the television was capable of.

But as things were to prove later expansion through totally English language based channels was not a feasible proposition for a country as diverse, linguistically rich with a unique cultural ethos as India to sustain and certainly not be wholly satisfied on only foreign sourced programmes. Many enterprising Indians saw and seized this opportunity. The earliest being Zee TV network which started a Hindi language channel. It offered programmes produced in India for Indian audiences and transmitted through a foreign satellite. They soon expanded to a bouquet of channels. India made soap operas, music; feature film based channels became favourites amongst the large number of middle-class homes in the country. Today, out of 70 million TV households of the country, about 37 million receive satellite channels. The growth in the number of channels has been exponential especially in the Indian regional languages. Southern states of India took a major initiative in this regard. The major initiative came from Sun TV which started a Tamil language channel and soon the channels in other languages like Kannada, Malayalam and Telugu were initiated by many players and almost all of them offering a bouquet of 'niche' channels. Today there are well over 90 channels which an Indian consumer can get in English language as well as Hindi and other regional languages.

Doordarshan now had real competition to face. Gone were the days of monopoly and this national television authority of Government of India had to reorient itself to face the channels. Doordarshan on its own started several satellite channels. Initially they were all niche channels like news, sports, music, etc. They soon started regional language channels. India has 18 officially recognized languages and the population of these regional languages speakers is scattered all over the country and they are interested in being exposed to programmes in their mother tongue and culture and this has given a big boost to the expansion of the regional language channels.

The period was not only the end of monopoly of Doordarshan or for that matter any other single player, it also meant greater commercialization and massive growth in all the related cultural as well as hardware industries of the country. Software and content generation has become a major industry. The artistic talent is in great demand. Scriptwriters are in such a heavy demand that they find it difficult to respond to it and

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this has given a quantum boost to the cultural industries. There has been corporatization of software industries and this has also given a major growth for the market research agencies. Impact assessment, surveys, formative studies and other research activities are becoming regular practices.

While all this was going on several doubts, questions and concerns started creeping into the national agenda—both political as well as cultural. Does this market-driven expansion mean end of public broadcasting? Is there no place for it? What happens to the educational and development communication? Are the foreign channels adversely affecting the Indian cultural and ethos? Is there a foreign cultural invasion in the country? Is there too much consumerism and encouragement to a hedonistic lifestyle? What shape is the technology taking? What does convergence of technology mean both as hardware and socially? Are just some amongst several of the questions which have been raised at different for a both formally and informally. Many of them deliberated upon at the Ahmedabad seminar. I propose to deal with these and some other issues and challenges posed by satellite broadcasting in the next month's article. However, I would like to end once again reiterating the enormous importance and significance of the journey that India has taken in the last 25 years of satellite broadcasting. It has literally changed the face of this country and opened enormous possibilities not only for entertainment and news, but also for education and development.

ISSUES OF NATIONAL SIGNIFICANCE IN THE BROADCASTING SECTOR: PROGRESS IN RECENT PAST

Budget Gives Relief to Entertainment

Presenting the union budget for 1999-2000 to Parliament on February 27, Finance Minister Yashwant Sinha acceded to the main demands of the entertainment industry, and announced that it would be accorded similar facilities and tax benefits as are available to the export of goods and merchandize under section 80HHC of the Income Tax Act. This gives the industry the status of a major export earner and exempts export earnings from income tax.

This, the minister said, would help boost the sector and make the Indian entertainment industry including films, music and television softwares—a global leader, and India a media superpower.

The entertainment software industry is expected to register a turnover worth Rs 10 billion by the year 2002.

The Information and Broadcasting Ministry had suggested bringing the entertainment industry under the purview of section 80HHC of the Income Tax Act, and additionally proposed a number of fiscal incentives to the entertainment industry, including:

(*a*) Rationalization of the duty structure on entertainment hardware;
(*b*) Duty exemption on entertainment software imports; and
(*c*) Allowing entertainment software imports on the Open General Licence regime.

In addition, the Indian Broadcasters Society (IBS) had demanded:

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(*a*) Relief on customs duty for hardware required by cable and satellite TV operators;
(*b*) Classification of CDs alongside CD-ROMs for purposes of customs levies; and
(*c*) Countervailing duties on raw tapes.

The IBS is a recently (formed association of private broadcasters) structured on the same lines as the Indian Newspaper Society.

DTH Policy Still Under Consideration

Even though there is an air of expectancy that the government is about to lift the ban on direct-to-home (DTH) broadcasting services, Union Information and Broadcasting (I&B) Minister Pramod Mahajan said that the government would not act in a hurry. However, ministry officials have been reported as saying that the government is likely to make an announcement in March, permitting private broadcasters to offer DTH services. The decision, which was to have been finalized mid-February, has been delayed because the Group of Ministers (GoM), set up by the government in January to study issues surrounding DTH broadcasting, failed to hold its scheduled February 19 meeting.

Meanwhile, the I&B minister has, on several occasions, spoken in a positive vein about Ku-band and DTH services. But he has announced that the opening up of Ku-band DTH to private broadcasters will be accompanied by a number of "safeguards". For one, the launch of DTH licensing will be followed by a six-month "lock-in" period to allow a maximum number of players to enter the service sector.

In order to regulate the proposed DTH services, the ministry is considering reposing the powers to issue DTH licences in Doordarshan (DD) or with the Prasar Bharati Corporation.

Regulation may also be provided through making it mandatory upon DTH service providers to uplink from India.

The government is also working on a proposed programme and advertising code that will apply to all television broadcasters. At present, a programme and advertising content code applies only to DD channels, while the private broadcasters have voluntarily adopted a code that prohibits them from carrying advertisements related to alcohol and tobacco products during day and prime time hours.

Last month, Mahajan had announced that the code, which will impose a strict content criteria with regards to depiction of violence and explicit sex, would be implemented through post-telecast vetting. The government would yet complaints about violations of the code in programmes and advertisements on air.

The government is also considering whether to set up an independent regulator to deal with complaints and ensure implementation of the code.

However, the I&B ministry is undecided whether to introduce the code as a separate law or as part of the proposed (and long-delayed) Broadcast Bill. Yet another proposal is to amend the Cable Television Networks (Regulation) Act, to bring satellite channels within its purview.

The government is reported to have given up on the proposal that DD itself be allowed to launch DTH services rather than throw this service sector open to private operators.

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Union minister of state for I&B M.A. Naqvi has announced that the government is not against private broadcasters being allowed to offer DTH services, but would keep the "remote control" in its hands.

Broadcast Laws to be Amended

The government is considering passing an ordinance to amend the Cable Networks Regulation Act and allow DTH services. I&B Minister Pramod Mahajan had stated that the Union government is considering amendments to the Cable Television Networks (Regulation) Act, 1995 to bring it in sync with the proposed policy changes arising out of the imperatives of convergence in the telecom, information technology (IT) and broadcasting technologies. The new policy envisages the use of a single conduit for carrying a range of voice, data and video transmission services provided by telecommunications, IT and broadcasting service providers.

Mahajan had also announced that the government proposes to amend the Act to make it mandatory for cable operators to carry at least three DD channels. Currently, DD's terrestrial signals are often 'crowded out' by the satellite signals of private channels.

Legal amendments to make it mandatory on cable operators and broadcasters to observe the provisions of the proposed programming and advertising content code, are also on the cards.

The government would also need to amend or repeal the Indian Telegraphs Act, 1885 and the Official Secrets Act, as well as to enact the proposed Freedom to Right to Information Bill.

Cable Operators against Liberalizing Communications

The Cable Networks Association of India (CNAI) has petitioned the government of India and, in particular, the I&B ministry, to stall the proposed permission to broadcasters to commence DTH services. The CNAI has asked that DTH services may be permitted only after the long-pending broadcast law, which was to regulate private broadcasting in the country, is enacted. The association has argue that allowing DTH services without imposing cross-media restrictions, would boost the growth of media monopolies.

The CNAI has also threatened to file a public interest litigation (PIL) in the Supreme Court if DTH services are allowed or if the Cable Networks Regulation Act, 1995, is amended without protecting the existing cable operators.

The proposed DTH policy has also invited opposition from other quarters. Two new Mumbai-based organizations—Save India Society and Society for Advancement of Economic Growth which are reported to be closely allied with the Zee TV group, have demanded that DTH services should not be permitted until a clear broadcast policy has been legislated. Former I&B Minister S. Jaipal Reddy has also charged the government with attempting to bury the proposed Broadcasting Authority and has demanded that DTH should not be permitted until a clear policy and regulatory authority for the private broadcasting sector are in place.

Cable and satellite networks, which have registered a growth of around 30 per cent in the last four years, have also demanded that the government grant the sector the status of 'industry'.

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New Satellite Uplink Policy

The I&B ministry has finalized the rules to govern the modalities of satellite uplinking facilities for foreign channels. Some non-Indian broadcasters will be permitted to uplink from India in the second phase of opening up satellite services.

The new rules are likely to:

- Allow uplink facilities to broadcasting companies not incorporated in India, even with majority foreign shareholding; however, these companies must have a minimum 20 per cent Indian stake;
- Apply only to news and current affairs broadcast companies; and
- Extend permission on the basis of the "track record" of the broadcaster.

In addition, the new policy will permit:

- New broadcast companies to enjoy uplink facilities; currently only existing broadcasters are permitted to apply for uplinking on India-based facilities;
- Broadcasters already uplinking to set up their own uplink facilities; and
- Non-broadcast companies with interest in hardware to uplink if this would help develop a communications infrastructure.

A suggestion that has been put before the Group on Telecommunications (GoT) is that it should be mandatory on broadcasters to lease transponder space on the satellites owned or leased by the Indian Space Research Organization (ISRO) and that only if such space is unavailable they may be permitted to lease space on foreign-owned transponders. Meanwhile, the Department of Space (DoS) announced that the INSAT 2E launch has been scheduled for April 2.

Currently, private broadcasters do not need government permission to lease space on foreign transponders.

The government is also considering allowing wholly owned foreign companies to set up uplinking infrastructure.

Controlling Prasar Bharati

Even as I&B Minister Pramod Mahajan called for a debate on the future of the Prasar Bharati Corporation, board members challenged the genuineness of the invitation. Their objection was echoed by Janata Dal leader and former I&B Minister S. Jaipal Reddy, who described Mahajan's offer as "spurious".

In his response, Mahajan said that he wants a board that will be autonomous, but accountable.

The future of the Prasar Bharati board became uncertain as the I&B ministry postponed scheduled interviews for filling vacancies on it.

Mahajan has also come in for severe criticism on allegations that he is directly controlling and censoring news aired on DD channels and on All India Radio (AIR). Former I&B Minister Jaipal Reddy, in particular, condemned the present government's attempt to amend the Prasar Bharati Act to bring the Prasar Bharati board under a parliamentary committee, and said that Mahajan is attempting to "saffronize" the public broadcasters. Saffron is the colour of Hindu fundamentalist groups allied to the leader in

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the coalition government, the Bharatiya Janata Party (BJP). Even as Mahajan denied the allegations, the Congress also added its voice to the Janata Dal leader's assertions.

Mahajan, meanwhile, in a thinly veiled attack on the ultra right-wing Maharashtra-based Shiv Sena party, censured attempts by some to act as "moral police". He said that the challenge before broadcasters was from those pretending to "cultural superiority" and not from India's cultural diversity.

DD Targets

Even as the Planning Commission recommended a cut in the Plan budget for DD, I&B Minister Pramod Mahajan has urged the public broadcaster to raise at least Rs 20 million in advertising revenues in the next financial year. Mahajan has pulled up DD for failing to do better on ad revenues despite its 75 per cent viewership.

The minister also announced that DD and AIR would be switching over to digital technology at their metro centres.

In the States

Andhra Pradesh

The government announced that it plans to provide high bandwidth fibre optic and copper cable networks to IT, basic telecom, and entertainment companies for transmission purposes. Insufficient bandwidth allocation has been cited as one of the major problems of communications networks in the country.

West Bengal

The West Bengal Finance Act 1998 has prescribed a subscriber-based registration fee for cable networks. If the Bill is passed, cable network operators, especially large ones such as RPG Netcom and SitiCable—are afraid that it may set a precedent for other states and hike their costs considerably.

Corporate Milestones

- The I&B ministry has forwarded a proposal to the Cabinet Committee on Economic Affairs to permit up to 74 per cent foreign equity holding in advertising firms. Former I&B Minister Sushma Swaraj had okayed a policy to allow 74 per cent foreign equity in advertising at the time of her resignation. At the time, the I&B Ministry had been asked to call a "temporary halt" to proposals for foreign investment in advertising and cinema.
- Even as the government postponed its decision on DTH services, telecom hardware manufacturer Himachal Futuristic Communications Ltd (HFCL) announced that it would begin to market set-top boxes for DTH reception in six months. HFCL, which said it is investing in Rs 1.5 billion in the manufacturing facility, would sell the set-top boxes for Rs. 15,000 each.
- Mumbai-based Sri Bhawani CableTel and Hathway Investments have entered into a joint venture for cable television broadcasting. Under the agreement, Hathway subsidiary, Hathway Cable, and Datacom will pick up a controlling stake in Sri Bhawani.

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- Discovery Communications India has expanded its reach to Bangladesh and Nepal. The channel plans to transform itself into a pay channel in India soon.
- Hallmark Entertainment Network, which launched its services early February, has yet to receive government clearance for import of decoders. Modi Entertainment Network, which has tied up with Hallmark for distribution, said that the channel will be a pay channel once import of the decoders has been cleared.
- Alex Kuruvilla, who has been appointed MTV India managing director, will take charge with effect from April 1. Kuruvilla is currently vice president at Hindustan Thompson.
- Star TV has undergone a major organizational shake-up. Rathikant Basu, the former CEO of the company, has now been appointed as executive chairman of News TV India. (NTVI). NTVI has been divided into three divisions, each to be headed by a CEO.
- The entertainment TV division will be handled by Peter Mukherjee, who has been given the post of chief executive. This division will include Star World, Star Plus and Star Movies. In February, two senior officials of the organization, Vimal Bhalla, executive director, programming, B Guha, executive director corporate affairs, and two vice presidents, Basav Raj and Naazish Husseini, were removed from their posts by the management.

DIGITAL VIDEO BROADCASTING IN INDIA

India chose the DVB-T standard for Terrestrial Digital Broadcasting in July 1999 after 18 months of study and testing.

The state broadcaster Doordarshan started a pilot trial in Delhi during 2002 which is extending to Kolkata, Mumbai and Chennai.

General

DVB-T adopted	8th July 1999
Pilot Trials	2000
Soft launch	2002 Delhi
Analogue switch off	no date announced

Data

Population	1 billion (UN 2003)
TV households	70 million (2000)
Cable penetration	29 million (2002)

Digital Broadcasting Service of Indian Meteorological Department

As part of Global Data Communication under the World Weather, Watch programme of WMO, India Meteorological Department is committed to provide Meteorological data, analyzed weather charts, weather warnings and satellite imageries to ships and neighbouring countries within a radius of 6000 km around New Delhi.

This document reflects towards improvement in broadcast of GTS data, Weather charts, Output models and Satellite imageries using internet and commercial satellite

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system as a cost effective means benefiting end users in Central South Asia, Middle East and Far East countries. India Meteorological Department has started a new meteorological data and processed products broadcasting service from 1st July 2003 using World Space "Asia Star" satellite.

Broadcasting

Traditional broadcast through HF are being replaced worldwide by commercial digital radio and data casting. In the same directions India Meteorological Department has replaced HF broadcast services by utilizing commercial data casting services from a company named "World Space".

At RTH level (Analog and binary) files are automatically uploaded in a server scheduled on hourly basis through FTP and graphics (analyzed weather charts, output models and satellite imageries) are loaded at scheduled intervals through digital scanner or through IMD's website. The products are uploaded to up linking facility at Singapore through Internet. The up linking site broadcasts these products on hourly basis through World Space satellite "Asia Star".

Receiving System

The receiving system needs a very small L-band antenna, a commercially available small and portable inexpensive digital satellite receiver and a digital data adopter (DDA) at approximate cost of US$150 and a Windows PC. The output of the receiver is fed to the DDA connected to a Data acquisition and Visualization Work Station. The customized Software can be used to visualize the data, satellite images, Weather charts, Automatic plotting of data, analysis and manipulation of data for the benefit of weather forecasters and other users. Printing of selective satellite images and meteorological data and products is also possible.

The reception is in downlink frequency 1467 to 1492 MHz and down link speed of data is 128 kbps. For receiving the products no human intervention is required. The data can also be received at mobile platforms such as ships. The cost of uplinking is very nominal appox. US 10$ per MB. With data compression, the broadcast is much more cost effective. Most important aspect is that receiving system is not affected by natural disasters and terrestrial disturbances, ensuring that the signal reaches its destination in even the most adverse conditions. The use of proprietary encryption ensures that only authorized recipients have access to such information. The beneficiaries are recipients covered under the footprints of the World Space satellite Asia Star.

Setup at RTH New Delhi

The equipment setup at RTH New Delhi. Half hourly GTS files are generated at RTH computer and two consecutive files are kept in a folder in a server (for digital broadcasting) automatically through ftp process ten minutes before the full hour UTC. Within ten minutes slot these files are uploaded through scheduler on the up linking server at Singapore through Internet link. The graphics (processed weather charts, output models and satellite imageries) are either scanned through digital scanner or directly from IMD's website are kept on the server at RTH and through scheduler are uploaded to up linking server through Internet link. The products are broadcast at full hour UTC.

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Meteorological Products

(*i*) GTS data (SYNOP, PILOT, TEMP, METAR, TAF, Weather warnings etc.) of India and neighbouring countries.

(*ii*) Satellite images of INSAT and KALPNA are now being broadcast for wider coverage which, earlier was not possible due to limitation of the footprint of these satellites.

Indian Satellite Images such as three hourly Visible, Infrared, Colour and Water Vapour images.

(*iii*) Analyzed Weather charts and model outputs.

Service Plan

In the initial phase data receiving sets have been installed at national centres and the reception is satisfactory.

In the second phase the service will be extended by increasing facilities at more national centres as well as to neighbouring countries.

Note: Digital data casting through internet and satellite broadcast is cost effective and reliable, noise free communication solution as a replacement to obsolete HF broadcast service. Implementation of the satellites "Afri Star".

And "Afri Star" will give world wide coverage.

INDIAN TELEVISION: AN INTRODUCTION

Doordarshan India is a vast organization. It has programme-producing facility at almost all the State capitals, besides large set-ups at Delhi and other metropolitan centres. Presently, 528 transmitters have been installed across the length and breadth of the country, for providing TV coverage to about 62 per cent of the population.

Television is just not a leisure-sector topic and it cannot be treated at par with other agencies like newspapers. We consider that Doordarshan is a catalyst to social reformation. In the past decade, Doordarshan has influenced the lives of millions of people across the country in their attitude, thinking and behaviour, etc.

Even before Doordarshan contemplated computerization, computer-based technology had seeped into the organization surreptitiously and this has proliferated into all key areas. Now, contrary to the popular belief, Doordarshan has state-of-the-art equipment for its programme production and transmission. Many of these equipment are micro processor-based or computer-controlled. In Central Production Centre at Delhi, a very advanced lighting control system, based on micro processors, has been installed and is in use.

Identifying the Application Areas

Computers can be gainfully utilized in almost all spheres of Doordarshan's activities. It can be introduced at headquarters at Delhi in a big way and followed with a need-based systems at zonal offices, different kendras and the other associated set-ups.

Project Monitoring

At the headquarter, the work of the planning and development (P&D) unit involves planning the television service, preparing plan document, project notes for studio

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transmitter and satellite services, equipment configurations, equipment list, equipment specifications, preparation of drawings, designing the air-conditioning system and preparation of estimates followed by procurement action for the equipment to be procured from abroad as well as indigenous sources. In addition, the headquarter is also responsible for implementation of plans, execution of different projects monitoring their progress and eventually completing the projects. Thereafter, the maintenance wing of the headquarter takes over. For the several activities listed above, the correspondence and the follow-up action is presently being done manually with all its attendant disadvantages.

It is proposed to computerize some aspects of the above activities like preparation of equipment list, cable schedules, purchase follow-up, monitoring of equipment receipts and diversion of equipment from one project to another, preparation of budget estimates, etc. A software package is being developed for this purpose. This should enable maintenance of necessary databases and backup information, avoiding duplication of effort, so that all concerned agencies can have ready access to the information.

Computerization is bound to improve the efficiency and helps in better planning and monitoring of the projects. One of the biggest problems likely to be faced is pertaining to entering data of the ongoing projects.

Central News Room Automation

To just discuss another application area where computerization is considered essential is the news room operation. Presently, the news room is connected to a number of wire agencies and the news fall is received through teleprinters. The clippings are circulated to concerned, for preparation of news stories deciding the visuals, deciding the run downs etc. Sometimes it may so happen that the person concerned to take action regarding the particular news items is not readily available to take immediate action. Beside, access to archives is not readily available at present. The news production and presentation at present is almost manual. This not only puts severe limitations in preparation of news bulletins, but also effects the presentation greatly. Many of the news organizations have computerized their operations and Doordarshan is also planning central news room automation.

All the news stories from wire agencies are entered directly into a central computer to which the news producers, editors will have ready access. This will help in systematic preparation of news bulletin, e.g., a sports producer will access his area in the computer to learn about the latest in the sports field. He will prepare these stories and contribute to the final bulletin. The News Editor may further work on these scripts if he so desires. He may also decide the visuals, the duration and the timing. The last-minute changes will be possible even while the news is on the air. Even the supporting equipment like teleprompter and videotape-recorders can be controlled by the central news room computer.

This will certainly make news production an enjoyable feat besides improving the presentation.

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Teletext

Teletext service was introduced by Doordarshan in Delhi in 1985. This service utilizes the blank lines in the video signals for transmitting information in the form of magazines, each having a certain number of pages. With the help of a decoder, the viewer can view these pages.

The dedicated equipment in the teletext chain was based on computer technology. With the help of the National Informatics Centre (NIC), Doordarshan had introduced some utilities for editing the teletext pages. The software was configured around a MICRO-32 computer. The functions of the dedicated equipment have now been emulated on PCs. The entire set-up has been re-configured. The key equipment, the teletext broadcast controller (TBC), has also been emulated on PC. Dedicated PCs are now available for serving the different agencies utilizing teletext service, like Indian Railways, Indian Airlines, etc.

Central Archives

Another important area where Doordarshan wants to computerize is in the area of central archives. A large number of programmes have archival value and these are to be preserved in proper conditions for future possible use. These tapes will be required for play-back by Doordarshan and also to be made available for other agencies for their use. Proper cataloguing of these tapes and a query system has to be developed so that in the shortest possible time, we can access the relevant tape.

A computer system is being planned for the above-applications. The software services of outside agencies may also be used in the development of this system. This system will also eventually support the news section, helping the news room staff to select the required tape, visuals, etc., with the help of an elaborate query system. This will help in retrieving the tape in good time so that the material can be used in the same day's bulletins. It is assumed that around 50,000 tapes may have to be archived. This also includes tapes of archival value which are preserved at individual kendras.

In the recently concluded elections for the special telecast of election analysis and special election news bulletins, computers and NIC-NET were extensively used. These programmes were produced jointly by Doordarshan and NDTV. Computer hardware configurations and support software were developed by NDTV. A brief description of the system installed for the purpose is given below.

Information System for Election Analysis

The election information system was used for collecting, processing and presenting election results during the election analysis programmes of Doordarshan. It consisted of the following three components:

(*i*) *Data Collection*: The election results from various constituencies were received through NICNET, UNI, PTI and hotlines.

(*ii*) *Studio Network*: A network of super-ATs was installed in the studio for compiling and processing information coming from the above sources.

(*iii*) *Results Output*: The output consisted of graphics for broadcasting, reports on monitor's and printers.

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(*a*) *NICNET*: NICNET, as we know, is a satellite-based network installed by National Informatics Centre that links over 450 districts to a mainframe computer at New Delhi. These district centres were feeding election results to the central computer after every round of counting. This included both the fast-track information, i.e., which party has won or is leading in a given constituency and the detailed information containing votes polled by the major candidates and the total valid votes. The NICNET mainframe was connected to the studio network through a DoT line for automatic downloading of these election results.

(*b*) *UNI and PTI*: UNI and PTI were sending election results through teleprinters installed at the studio.

(*c*) *Hotlines*: The studio was also connected to various State election, commission offices through hotlines.

Studio Network

The studio network consisted of four PC-ATs (IBM-compatible 386 machines). There were two master computers, one of which was storing fast-track information and the other was storing detailed votes information. VT1QO terminals were connected to these for entry of results coming through UNI, PTI and hotlines. One PC-AT was connect to NICNET central node at the C.G.O. complex. It was retrieving information packets sent by NICNET district centres and routing them to the two master computers. Another PC-AT was connected to the two masters which served as the back-up. Automatic periodic backups of the two databases were being taken so that operation could be shifted to the backup computer in case of a master crashing.

The election data on the two masters were being summarized continuously to generate various kinds of reports (latest party positions with gains and losses, vote shares. Swings for various parties, turnout percentage, etc.). These reports were being fed through RS-232 cables to the following:

(*a*) *Graphics*: The graphics subsystem consisted of two IBM PC-ATs having add-on video graphics cards to generate video signals. These were running software for displaying broadcast quality anti-aliazed animated charts and text. Updates, showing latest position, were coming from the masters and within seconds they could be presented in the form of growing bars. This was used for showing the vote shares, vote changes, party positions and headlines during the programme.

(*b*) *Analysis*: Printers and terminals were linked to the master computers which could be used for viewing the latest reports. These outputs were provided for special election bulletins.

In addition, a host of other uses to which Doordarshan can put the computer are: pay roll preparation (already implemented), inventory management, personnel management, training, conference, etc. In the years to come, Doordarshan should be one of the biggest computer-users in the country.

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ROLE OF TELEVISION IN INDIA

Understanding the Place of Television in Mass Communication

It is widely believed that mass media has an important role to play in achieving national goals. The UNESCO report on various aspects of communication and society provides eight following functions of mass media:

- dissemination of information
- socialization
- motivation
- promoting debates and discussion on public issues
- education
- cultural promotion
- entertainment
- integration.

Television, the newest electronic medium, perform all these functions effectively and with perfection. Television is one of the nicest inventions of man. It has an edge over other forms of mass media, viz. radio and newspapers, etc. It has overcome the barrier put up by illiteracy, which is the main hurdle with the print media. It provides a unique communication process, in a way helping mass communications becoming very simple and speedy. It is a multi-media system predominated by the Second Industrial Revolution of advanced Western countries. Being an expensive tool, mainly of entertainment (as it began), it became a part of the affluent lifestyle and culture of the post-industrial society.

In 1936, the first regular public transmission of television started in England. This was closely followed by France in 1938 and the United States of America in 1941. Meanwhile the Second World War broke out and it saw an abrupt end of television services. However, the services were again revived in the late forties. In 1953, the first regular colour television transmission began in the USA.

The 'Eurovision networks' were set up to link the West European countries by the year 1955. The exchange of television programmes between Europe and America became possible in 1962.

Highly influenced by the tremendous potential of television which was already seen in the advanced countries, the developing and the underdeveloped countries also showed keen interest in television. Recent years saw the introduction of television in these countries on a large scale.

Television has become a worldwide phenomenon today. The number of total television sets in the world touched 471 million in 1979. The detailed break-up of the number of television receivers and receivers per one thousand inhabitants. The distribution of television receivers by continents and major areas (estimated per cent for 1979).

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Explaining the Impact of Television on the New World Information and Communication Order (NWICO)

Specifically for the Third World, television can play a positive role if it is utilized properly. It also has a definite role to play which can help the establishment of New World Information and Communication Order by:

- accelerating the process of decolonization of information;
- helping democratization of information;
- becoming a tool of development communication;
- fighting 'cultural imperialism' unleashed by the advanced Western countries on the Third World countries by awakening 'cultural identity' and mutual appreciation of one another's culture;
- initiating educational programmes; and
- promoting a better image of women.

Initiatives taken by UNESCO, UN, NAM, and other such agencies in establishing a New World Information and Communication Order are commendable. The MacBride Commission report is a major step in this regard. However, we must note here that in the context of building a New World Information and Communication Order, the role of television cannot be overemphasized.

Development of Television in India

An experimental television service was introduced in India with the inauguration of Delhi Kendra with a UNESCO grant on September 15, 1959. The service started in a small improvised studio. The programmes were telecast twice a week for an hour a day. Twenty-one community TV sets were installed in different parts of Delhi.

To evaluate the effectiveness of telecasts as social education a project was initiated with the help of UNESCO. In the report of this study, it was observed that the results were satisfactory. Encouraged by this, the number of organized teleclubs was increased to 182 by the year 1964. In 1961, with the assistance of the Ford Foundation an educational TV programme was telecast for the children of Delhi schools. The programmes were on Physics, Chemistry, General Science and English. Teacher training programmes were also telecast on Science and English.

Upto 1965, the main purpose of Delhi Television was for community viewing through teleclubs in villages surrounding the capital and for educational programmes for school children. In August 1965, the first regular general service began from Delhi, by setting up a modern studio with the assistance of the Federal Republic of Germany. The general programmes telecast in Hindi and English were on folk music and folk dances, news and news reviews, light entertainment, quiz programmes, discussions on topical subjects, interviews with noted personalities and experts.

In January 1967, a pilot project for popularizing new agricultural practices started in Delhi. About 6,200 television sets were in operation within a range of 30 kilometres from the New Delhi Television Station. Thus, it becomes clear that the development of television from 1959 to 1971 covered Delhi area only and was limited merely to rural programmes and school TV programmes.

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At the request of the Government of India a UNESCO Mission, headed by John Willings, visited India to analyze All India Radio's Development and Training needs in television broadcasting. In November 1969, the Willings Mission gave a detailed report on the various aspects of development of television in India.

In October 1972, after the lapse of thirteen years, television service went beyond Delhi with the inauguration of the second television centre in Mumbai. In 1973, television kendras started functioning in Srinagar and Amritsar. Television kendras came into operation in Kolkata, Chennai and Lucknow in 1975.

Satellite Instructional Television Experiment (SITE)

The potential and possibilities of satellite television as an effective medium of mass communication and education were first visualized and suggested by Dr. Vikram Sarabhai, the founder of Indian space programme, in the mid-sixties.

India was the first country in the world to use a satellite for direct telecasting to the remote villages. The SITE as a pilot project was first conceived in 1967-69 and a decision to implement it was taken in 1969. The SITE project was in operation for a year during 1975-76. If the sole aim of the Satellite Instructional Television Experiment was to get "an opportunity to gain and share expertize in handling daily operational problems related to satellite TV hardware, programming, costs and management on a small scale prior to launching their own national satellite for television, telephoney and meteorology in 1981", then it certainly proved to be an useful exercise. But actually the aims of SITE, as enumerated in the Indo-US agreement of 1969, were pitched quite high. These were as follows:

> "Primary Instructional Objectives: To contribute to family planning, improve agricultural practices, contribute to national integration.
>
> Secondary Instructional Objectives: To contribute to general school and adult education, contribute to teacher training, improve occupational skills, improve health and hygiene".

This was also echoed at a seminar on software objectives of Television organized by All India Radio in Delhi during February 16-18, 1973:

> "Television must be utilized in the developmental process as an instrument of social change and national cohesion unhesitatingly upholding progressive values, and evolving the community in a free dialogue. Indian television has to shun the elitist approach and consumer value systems and evolve a truly national model. Television as a support to a better education should cater to both in-school and out-of-school education".

How far SITE has been successful in evolving a "truly national model' for Indian Television, i.e., Doordarshan, is open to doubt. We will examine this aspect along with other relevant issues in the subsequent chapters.

The various agencies involved in the implementation of the SITE were the U.S. National Aeronautics and Space Administration (NASA), Indian Space Research Organization of the Department of Space, Satellite-Television Wing of All India Radio (AIR), the bureau responsible for television in the Ministry of Information and Broadcasting. ISRO and NASA handled the hardware ground systems for transmission and reception. The All India Radio handled the production of TV programmes.

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It was decided to carry out the SITE project in six backward states, viz., Bihar, Orissa, Madhya Pradesh, Rajasthan, Andhra Pradesh and Karnataka. The criteria used for selecting these states were:

> "...To gain the widest possible experience which could be used in future nation-wide system, the clusters will be located in regions having different cultural, linguistic and agricultural background. The criteria for cluster selection are: (1) backwardness of the region; (2) availability of sufficient inputs and infrastructure facilities so that adoption of techniques suggested in the programme is possible; and (3) the possibility of continuity of service after the satellite experiment".

What are the characteristics of a backward area? For the selection of clusters, the Planning Commission's definition of backwardness was accepted. Even then two states—U.P. and West Bengal—which fell under this definition were left out.

The reasons provided by the Director (Satellite) TV for leaving out these two states were that the government felt that by 1975 (when SITE was launched) ordinary television would be covering these states by normal transmitters.

However, the fact remains that the government's feeling remained like that. Barring a few capital cities like Kolkata and Lucknow, most other rural areas as well as small towns were out of bounds for television service till the launching of INSAT satellite.

Community TV sets were installed in 2,338 villages by ISRO. The transmission was done by NASA satellite, the ATS-6 for four hours daily in 1975.

The beliefs and mores of Indian villagers and the climatic and physical conditions and the constraints, within which SITE had to function is nicely explained in the following words by Prof. K.E. Eapen: "SITE was tried out in a nation of 567,169 villages, 455,000 of them still dependent on ancient means of water supply. Six out of ten villages do not have electricity. About a seventh of Indian population are Harijans, there are near about 40 million tribal people in this vast sub-continent. Here, nuclear reactors co-exists with buffalo-drawn underwear plows; electric locomotives empty passengers into bullock carts; travellers with bedrolls tucked under their arms and carrying hurricane lamps rush into jet aircrafts; folk media and cricket games get transmitted via communication satellites. SITE came into this curious bundle of conventions and contradictions. Of 400 'electrified' paper villages originally selected in Karnataka cluster for SITE, only 84 had a power supply that could be tapped for the experiment. Karnataka has some 205 castes—196 of them 'backward'. On the top of the heap are Brahmins (priests), Lingayats (businessmen, single largest community, 14.6 per cent) and Vokkaligas (farmers). The national culture is such that the monopoly of media controllers comes mainly from these groups".

We will discuss the impact of SITE and other issues related with it in the subsequent chapters.

Introducing Kheda Television

The experience of PIJ (Ahmedabad) is a landmark in the annals of Indian Television. It has gone a long way in evolving a new system which can truly be called 'rural television for Indian'. This is largely due to the deep involvement, unconventional and 'demystifying approach' of the Space Application Centre, Ahmedabad, that Kheda TV experience has opened a new chapter in the history of Indian television.

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About 560 community TV sets are there in the ten talukas of Kheda district. Started in 1976, PIJ is engaged in making experimental TV programmes for rural people of Kheda district. The main target is the poverty-stricken majority—the landless labourers, the Harijans, the marginal farmers and other weaker sections of the society. The primary objective is to use TV and to supplement it by other means for education and development.

This is a message to the Indian scene. With the "seriousness of approach, the humility, the capacity of access, both success and failure, the attempt to use TV in a vigilance role, guarding the rights of the totally helpless, giving strength where strength is needed," it has proved that TV can fulfil its role in our conditions. Unfortunately the people of India could not see the PIJ programmes except of course the rural people of Kheda for whom they are made and beamed. If Doordarshan would have thought it fit to telecast these programmes through its TV channels, it could have acted as a catalyst for all future TV programming. Or, may be, Doordarshan is afraid of showing its inability to the public by making them compare the usual Doordarshan programmes with the PIJ programmes, in which case actual difference will come out.

Introducing INSAT and the TV Expansion Plan 1984-85

The Atomic Energy and Space Research profile for the decade 1970-81 published in 1970 by the Department of Atomic Energy mentioned the general objectives of Indian space programme. One of the main objectives listed in this profile was "to use satellites in earth-synchronous orbit for telecommunications—direct TV broadcasting, national TV hook-up, and point-to-point communications".

1975 was an important year for the major policy decisions and initiation of planning actions in the field of satellite communications. A policy decision was taken by the Government of India to use satellites for domestic communication in November 1975. A Committee of Secretaries was set up to study the organizational, technical, timing and financial aspects of INSAT-1. In 1976-77, the first generation Indian National Satellite (INSAT-1) system was defined. Its implementation was approved in July 1977 except the Radio and TV ground-segment which was given approval in 1981.

The INSAT (Indian National Satellite), multi-purpose satellite (three-in-one concept) is very complicated and the first of its kind in the world. This is also cost-effective, compared to the single purpose satellite. Normally, for the three functions expected from the INSAT system, two satellites would have been necessary. But for design of our space scientists, despite the failure of INSAT-1A, the three-in-one concept still holds good. The successful launching of INSAT-1B and the gradual utilization of the satellite by the various agencies, proved this beyond doubt.

The Indian Space Research Organization and the Ford Aerospace of USA jointly designed and built the INSAT.

The INSAT system is a joint venture of the Department of Space, Meteorology, Posts and Telegraph, All India Radio and Doordarshan. It is a major organizational innovation which goes above the conventional limits of the government agencies and departments. Moreover, it is a technical innovation meant for practical applications specifically in Indian context to make mass communications, telecommunications and meteorological

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facilities more cost-effective. The government entrusted the overall management of the INSAT system with the INSAT Coordination Committee (ICC) of Secretaries.

In April 1982, the INSAT-1A was launched. On 15 August in the same year, initial TV coverage through INSAT-1A began in the states of Orissa and Andhra Pradesh. New educational TV (ETV) programmes for primary schools were telecast. In September 1982, the INSAT-1A had to be abandoned because it developed technical snags.

Not disheartened by this failure, the space scientists went ahead with the launching of INSAT-1B, the second satellite in the INSAT series.

So much of importance and hope was never attached by so many departments on the success of one event—INSAT-IB's launching and positioning in the orbit. This was due to the fact that the fate of so many programmes depended on this one event. For us, who are involved in mass communications research and keenly watching the developments, this was of added significance because it represented the massive television expansion scheme with aims to eventually cover 70 per cent of India's population.

On August 30, 1983, INSAT-1B carried by American space shuttle 'challenger' was rocketed into orbit. It is 'geo-synchronous equitorial orbit satellite's at a distance of about 36,800 kilometres from the earth. It is positioned at 74° east longitude to provide optimum coverage of Indian territory. Weighing 1193.66 kilograms, INSAT-1B has a life span of seven years.

INSAT-1B commenced its operation on October 15, 1983. It is intended to perform the following functions:

- to establish long distance telecommunications (telephone, fascimile, etc.);
- to provide round-the-clock meteorological earth observation and data relay;
- to transmit television programmes directly to the augmented TV receivers (DRS) in rural areas and to facilitate networking of TV transmitters; and
- to further improve regional and national networking of the radio transmitters".

The ground segment of INSAT-1B constitutes the following:

- Master Control of Facility (MCF) at Hassan;
- Large earth stations situated in major cities;
- Medium earth stations located in other cities and towns;
- Small earth stations located in remote areas;
- Community TV receivers for direct reception from the satellite which will not be covered by terrestrial systems; and
- Earth observation, data collection and transmission sub-system for meteorological facilities.

Through the large earth stations, INSAT-1B will supplement existing terrestrial communication facilities.

The IX Asian Games in November, 1982, in New Delhi provided the much needed fillip and made the 'image' conscious government to introduce colour television. The other major contribution of the IX Asiad was the installation of twenty low-power transmitters in different parts of the country. A transponder of Soviet satellite taken on lease was utilized to facilitate wide coverage of the Asian Games. In fact, DC Asian Games was a very important step towards expansion of television in India.

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In the initial scheme for INSAT-1B, the proposed TV utilization was limited to direct satellite TV broadcasting to selected three districts each in Orissa, Bihar, Andhra Pradesh, Uttar Pradesh, Gujarat and Maharashtra. Merely, 8000 Direct Receiving Sets (DRS) were provided for the purpose. This scheme also envisaged setting up of four high power broadcast transmitters for Gorakhpur, Rajkot, Nagpur and Ranchi, and a provision for 6,600 VHF community TV sets. These transmitters were to be linked up from Delhi and Shillong and the installation of TV receiver only (TVRO) terminals at all transmitting centres towards national networking.

But in July 1983, all of a sudden, an unexpected announcement of Rs. 68 crore 'Special Crash Plan' for a massive expansion of television systems came from the government. This aimed at bringing seventy per cent of Indian population under the television umbrella within the time frame of the year 1984.

This special plan of TV expansion has radically altered the priorities. In the earlier plan for INSAT-1B (as pointed out earlier in this chapter) television networking was not given that high a priority.

The new special plan makes provision for the installation of thirteen high power transmitters (HPTs—10 KW each) and 112 low power transmitters (LPTs—100 W each) apart from the 20 LPT's already installed during the year 1982.

All towns with a population of one lakh or more will be covered by new installations. On the whole, 132 LPTs and 47 HPTs, on the completion of the special crash plan, will be linked through INSAT-1B for relay of TV programmes. (For a more comprehensive view of the TV scene in India by the year 1984-85).

Let us now see the present television scene in the country. Out of the existing twelve studio-cum-transmitting centres, four are relay centres. All commercial stations are covered by these centres. Apart from these, there are 6 SITE centres, 3 interim set-up centres located at Bangalore, Nagpur and Panaji. In addition to all these, there are 24 low power transmitters making a total of 45. Out of the 12 commercial centres, eight have studio transmitting faculties.

Six SITE on-going centres are also there. It is expected that the three interim set-up centres will soon have studio facilities. Out of the 24 low power transmitters (LPTs), 5 are in the north zone, 13 in the east zone, 2 in the south zone, and 4 in the west zone.

The coverage made by 41 transmitters as estimated by the Directorate General, Doordarshan, New Delhi, is 6.8 per cent of total land area, or 221,790 square kilometres. The total population covered by Doordarshan is 1,258.42 lakhs which is 19.1 per cent of the total population. This population constitutes 58 million of urban areas and 68 million of about 54,000 villages. However, these figures exclude coverage of Allahabad, Gwalior and Asansol stations.

Along with this massive expansion of the TV network, the growth of TV receivers is also marching ahead. By the end of the year 1982, there were about 21 lakh television receivers which shows a 25 per cent growth over the previous year.

The distribution pattern of television sets is highly tilted in favour of urban areas. Out of the 25 lakh TV sets in the country today, 90 per cent are in 12 commercial centres. In addition to it, there are 5 lakh video sets, the majority of which are concentrated in the metropolitan areas

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In the 'special TV expansion plan', because of time frame, only the centrally prepared programmes from Delhi will be relayed by all the new transmitters.

The important features of the special plan are:

- The new special plan envisages primary TV coverage for fifty per cent of the population and usable TV coverage (i.e. weaker TV signals) for additional twenty per cent of the population bringing the total TV coverage to seventy per cent of the population.
- Priority is also given to TV coverage of border and strategic areas.
- It also provides for the TV coverage of important national project areas.
- The important inclusion in the plan is the TV coverage of all towns having more than one lakh population numbering 112 (and the neighbouring rural population).

Hence, by the end of the Sixth Plan and the implementation of the special plan there were 22 TV programme production centres in place of the satellite.

In order to achieve the target of expansion of TV coverage by the end of 1985 the expenditure was Rs. 68.10 crore including Rs. 9 crore in foreign exchange. Out of this, Rs. 40 crore came from the ongoing Sixth Plan allocation. The remaining Rs. 28.10 crore were funded from the Akashvani-Doordarshan non-lapsible commercial revenue fund.

The other main requirements for the achievement of the targets are:

- The quality and content of the TV programmes have to be improved. For this purpose, an expert working group has been set under the chairmanship of Prof. P.C. Joshi.
- Augmentation of production of TV sets to meet the demand of 20 lakh sets by end of 1984 of which half was for colour.
- Cost of TV sets both black and white as well as colour has to be within reasonable means and affordable.
- Provision for proper maintenance of TV sets, i.e., adequate service centres spread throughout the country equipped with trained engineers and technicians.
- Provision for additional trained TV staff specially the TV producers to cater to the diverse needs of the large TV audience.
- Generation of adequate funds for Doordarshan (for which an advisory committee has been formed).
- Manufacture and installation of HPTs and LPTs.

The Ministry of Information and Broadcasting has moved a proposal to the Planning Commission for introduction of a second channel for TV.

Organization and Administration of India's Doordarshan

Television functioned as a mass medium as part of the All India Radio and got almost step motherly treatment until March 1976. On April 1, 1976, an independent directorate of Doordarshan was established. The directorate was entrusted with the function of management of programme activities and planning for its development. The seventies heralded the rapid and major expansion of television in India which is continuing till to date.

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The Directorate General, Doordarshan, comes under the Ministry of Information and Broadcasting. Doordarshan organizationally is headed by the Director General. He is responsible for the administration, programme, engineering and all other matters connected with the activities of the entire organization.

Doordarshan had a sanctioned staff strength of 5,365 as on December, 15, 1982. Following is the break-up:

EDUCATIONAL TELEVISION BROADCASTING IN INDIA

With the introduction of satellite technology and its convergence with the new information technologies at the global level, satellite television broadcasting is increasingly used for distance education and training. There is considerable optimism about the potential of educational television to harness educational development in developing countries. For solving the educational problems of access, equity and polity, how policies in education and broadcast media in India have responded to new developments in communication and information technology.

The use of educational television in India is guided more by technological development than by thorough and systematic educational planning based on educational needs and priorities. Development planners in India have not yet come up with a clear-cut policy on the use of communication technology in the educational system. The emerging broadcasting policy also has not addressed the issue of making available new communication technologies for education and training on a wider and sustained basis. In the absence of a policy, growing commercialization of education and television is likely to dilute the broader concerns for equity and equality in education and accentuate existing educational disparities.

WORLD'S FIRST EDUCATION SATELLITE

Millions of illiterate people in remote and rural India could soon have access to an education, as a satellite devoted exclusively to long distance learning was launched on Monday. It is the world's first dedicated educational satellite, according to the Indian Space Research Organization (ISRO).

India launched the $20 million, 2-tonne EDUSAT from the Satish Dhawan Space Centre at Sriharikota, a tiny island in the Bay of Bengal. The satellite is the heaviest ever launched by an Indian-made rocket, the new Geosynchronous Satellite Launch Vehicle (GSLV), which cost $33 million.

2001 government census showed that about 35 per cent of the country's billion-plus population were illiterate. "India will require 10,000 new schools each year and meeting the teaching needs on such a scale [by conventional methods] will be impossible," Madhavan Nair, chairman of ISRO, told New Scientist.

To date, India has used both of its multi-purpose INSAT satellites to provide long-distance education information alongside their telecommunications, broadcasting and weather-forecasting functions.

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Virtual Classrooms

EDUSAT's dedicated function will substantially improve the service provided. It will use the virtual classroom concept to offer education to children in remote villages, quality higher education to students in areas without access to good technical institutes, adult literacy programmes and training modules for teachers.

"It is a unique mission and we are happy to have achieved it," Nair says. H P Dixit, vice chancellor of Indira Gandhi Open University, added: "It will revolutionize education in our country".

EDUSAT carries six KU-band transponders and six extended C-band transponders. All but one of the KU-band transponders will be dedicated to specific regions of India, while the rest of the transponders will provide blanket coverage for the country.

The satellite will utilize an antenna with a 1.2-metre reflector to direct the KU-band spot beams towards their intended regions. This will enable information to be broadcast in relevant local languages—India has 18 official languages and over 400 dialects. The educational programmes can be viewed on any television set through a simple low-cost receiver costing about $65, Nair says.

Once EDUSAT is commissioned in two months time it will initially provide one satellite link per beam, with each link catering for up to 200 classrooms. When fully operational, 25 to 30 satellite links will broadcast to about 5000 remote terminals.

Monday's launch marks several firsts for India's space programme, says Nair. EDUSAT is India's first satellite dedicated for education. Others being planned include AGRISAT, to address the country's agricultural needs, and HEALTHSAT, for providing telemedicine services.

It is also GSLV's first operational flight. India will no longer depend on Europe's Ariane rockets to launch satellites of up to 2 tonnes, though it will continue to use them for heavier spacecraft.

MEDIA FACILITIES IN INDIAN VILLAGES

This aims at presenting some of the basic data about the villages that have been surveyed for our research. As it was made clear on Methodology the researcher canvassed an interview schedule in order to gather some objective information regarding the geographical, demographic and socio-cultural details about the villagers under study. They are detailed as follows:

- Total population of the village
- Total number of households in the village
- Different types of land available in the village
- Physical distance from the nearest TV Centre, City, Railway Station, Bus Stop etc.
- Condition of the access road to the village
- Information related to Community Radio sets in the village
- Various formal and informal groupings in the village, e.g., Bhajan Mandals, Mahila Mandals etc.
- Different facilities such as schools, dairy, poultry, public health centre etc.

Since the information could not be obtained in its most reliable form from about six villages, out of the total sample of 310 villages, only 304 villages, were considered for the

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analysis of the data in the work. It is to be further clarified at this juncture that certain minute details have been omitted for convenience from the tabulation, which are not relevant to the study.

The population of Maharashtra as obtained from 1981 Census report is given in Table 1.

Table 2 depicts the district-wise distribution of 304 villages covered in the study. The table also indicates the higher percentage (52.63%) from Pune district. This is obvious as the installation of Community TV sets had been looked after by Rural Broadcasting Department (RBD) of Government of Maharashtra. They had distributed a majority (80%) of these Community sets in Pune district. Moreover, the Pune transmitter at Sinhagarh covers a major part of Pune district. Hence, the number of sets depended on the area covered under Sinhagarh transmission. Therefore, the sample of CTVs in villages are selected in proportion to the number of villages under transmission area covered by RBD of Maharashtra.

Table 1: Number of Villages and Population of Maharashtra

State/District	*Number of Villages in Maharashtra*			*Population*	
	Inhabited	*Uninhabited*	*Total*	*Rural*	*Urban*
Maharashtra	39,354	2,479	41,833	4,07,90,572	21,99,594
Pune	1,468	13	1,481	21,92,245	19,70,069
Ahmednagar	1,301	11	1,312	23,59,283	351,933
Satara	1,417	20	1,437	98,97,220	10,49,555

Source: 1981 Census Report.

Table 2: Districtwise Distribution of the Villages

District	*Number of Villages*
Pune	160 (52.63%)
Ahmednagar	85 (31.25%)
Satara	49 (16.12%)
Total	304 (100.00%)

Table 3 describes the talukawise distribution of the villages covered in the study. It is to be noted that the highest number of villages are in the talukas of Phaltan, Kharmala, Baramati, Shirur and Parner. Whether a village should have a Community TV set or not is decided by the Government. The installation of community TV was of politico-administrative in nature rather than option indicated by the villagers in the villages. They are not supposed to contribute any of their efforts in the procurement of community TV sets. A village in order to receive the broadcasts should fall within the area of the relay centre then only they are in a position to view the TV programmes.

Table 4 deals with the population of villages. In two villages, population data could not be obtained. Majority of the villages (71.7%) included in the present study have population between 1001 to 5000. Nearly 16 per cent of the villages are actually been townships or semi-urbanized centres according to the accepted definition of urban areas, with a population of more than 5,000. However, there are 26 (8.55%) of villages with a population of 501 to 1000 which can be classified as a small village.

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Table 3: Talukawise Distribution of the Villages

Taluka	*Number of Villages*	
Purandhar	10	(3.29)
Mulshi	9	(2.96)
Bhor	5	(1.64)
Baramati	35	(11.51)
Ambegaon	23	(7.57)
Daund	4	(1.32)
Shirur	32	(10.53)
Junnar	14	(4.61)
Khed	14	(4.61)
Indapur	9	(2.96)
Haveli	5	(1.64)
Kharmala	35	(11.51)
Phaltan	48	(15-79)
Wai	2	(0.66)
Mahabaleshwar	2	(0.66)
Satara	8	(2.63)
Srigonda	15	(4.93)
Ahmednagar	3	(0.99)
Akola	3	(0.99)
Pamer	28	(9.21)

Looking at the population size of the villages, we observed majority of the villages (71.7%) have only one community TV set in the village, irrespective of the population. The probability of the responsibility's exposure to TV was less in high population villages compared to low population ones. Furthermore, it was felt that as the high population villages may have higher infrastructure. These factors influenced TV viewing behaviour of the people in these villages. This could be justified that tendency of getting CTV in these villages has more chance because of the overall development of village. The respondents informed the researcher that they took active lead and approached the Government for CTV installation in their village.

Table 4: Population of Villages under Survey

Population Range	*Number of Villages*	
Up to 100	3	(0.99%)
101 to 500	6	(1.97%)
501 to 1000	26	(8.55%)
1001 to 5000	218	(71.71%)
5001 to 10,000	43	(14.14%)
10001 to 15,000	6	(1.97%)
15,000 and above	2	(0.66%)
Total	304	(100.00%)

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It is also observed from Table 4 that in majority of the villages 218 (71.71%) the population is in the range of 1000 to 5000. In 2.63 per cent of the villages the population is more than 10,000. This means that villages are mostly scattered in population range of 1,000 to 10,000. This also indicates that for this population one community TV set is not enough.

Table 5: Population in Agricultural Occupation vs. Number of Villages

Number of Persons	*Number of Villages*	
Up to 50	3	(0.99%)
51 to 100	9	(2.96%)
101 to 500	183	(60.19%)
501 to 1,000	72	(23.68%)
1001 to 1400	21	(6.90%)
1501 to 2,000	10	(3.29%)
2001 to 3,000	6	(1.97%)
Total	304	(100.00%)

It is seen from the above table that in 255 (83.87%) of the villages, majority are engaged in agricultural occupation. The population range of these villages varies from 100 to 1000. This indicates that agriculture is the main occupation.

Table 6 highlights that in 129 (42.43%) of the villages with population up to 500 have dominated by agricultural labourers. Even villages with higher population range of 501 to 5,000 have indicated agriculture labour population.

Table 6: Population of Agricultural Labourers

Population	*Number of Villages*	
Up to 50	45	(24.67%)
51 to 100	62	(20.39%)
100 to 500	129	(42.43%)
501 to 1,000	23	(7.56%)
1,001 to 1,500	6	(1.97%)
1,501 to 2,000	1	(0.33%)
2,001 to 3,000	8	(2.63%)
Total	304	(100.00%)

It is observed that in majority of villages they do not have irrigated water supply, hence they depend on rainwater for cultivation. Consequently we find that majority of the farmers grow Jawar and Bajari, while in villages which have irrigated water or underground water, which is tapped by borewells and the farmers grow sugarcane as a cash crop.

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Table 7: Cash Crops in Villages vs Number of Villages

Cash Crops	Number of Villages			Total
	Pune	Ahmednagar	Satara	
Rice	23	—	7	25
Rice, Sugarcane	5	—	—	5
Rice, Potato, Onions	23	—	—	23
Sugarcane	41	46	88	175
Potatoes, Onions	14	—	—	14
Onions, Jawar	30	—	—	30
Sugarcane, Tobacco	—	3	—	3
Sugarcane, Ginger	—	—	5	5
Vegetables	15	—	—	15
Sugarcane, Jawar	9	—	—	9
Total	160	49	95	304

In Maharashtra the Sugar Co-operative Societies have been established in a big way. Fanners joined the Sugar Co-operatives and agreed to grow sugarcane and supply the same to the sugar factories. This movement is very strong in Maharashtra and we find that in 175 villages in all the three districts sugarcane is grown as the only cash crop. Besides this a few villages grow sugarcane along with other cash crops.

Table 8: Major Crops

Major Crops	Number of Villages			Total
	Pune	Ahmednagar	Satara	
Jawar, Bajra	115	32	50	197
Jawar, Wheat	—	2	24	26
Jawar, Rice	25	—	—	25
Jawar	1	14	—	15
Jawar, Bajari, Rice	6	—	—	6
Jawar, Bajari, Wheat	4	—	—	5
Bajari, Wheat	3	1	—	3
Rice Nachani	—	—	2	2
Rice, Ragi	5	—	—	5
Total	160	—	95	304

It is observed from the above table that Jawar and Bajra are the major crops of 197 villages, while Jawar and Wheat and rice are grown in 26 villages. Only in 25 villages of Pune district, Jawar and Rice are grown as major crops.

Table 9: Crop Protection Society Markets and Co-operative Banks in Villages

Type of Facilities	Yes	No
Crop Protection Society	121 (39.80)	183 (60.20)
Markets	69 (22.70)	235 (77.30)
Cooperative Banks	90 (29.61)	214 (7039)

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In all the villages dominant occupation of the majority of the people is agriculture. Facilities like Crop Protection Society, Market, Co-operative Bank are essential for protection of crops, marketing of their produce and Bank loan facilities. It is observed that these are essential amenities and are not available to more than 60 per cent of the villages. From the development point of view only 22.70 per cent of the villages have market of their own, while 29.61 per cent of the villages have Co-operative Banks in the village itself.

Table 10: Population vs Number of TV sets (CTV and Private TVs)

District	*No. of Villages under study*	*Total Population of Villages under study*	*No. of CTV sets in Villages*	*Total No. of Private TV sets in Villages*
Pune	160	4,92,252	389	720
Ahmednagar	49	1,61,420	73	60
Satara	95	2,62,347	146	175
Total	955	9,16,019	608	304

Ratio of Population to CTV sets 916019/608 = 1506.42
i.e., One Community TV set caters to 1506.42 viewers, which is far below UNESCO Standard.

Though there are 955 private TV sets, in the villages, they cater only to their family members.

Table 10 indicates the inadequacy of community TV sets in villages as compared to the population size of villages. It is also observed that one CTV caters to 1506.42 viewers which is far below the UNESCO standard. This also helps us to foresee problems of comprehension, appeal, credibility of TV programmes in addition to physical arrangement of CTV.

Table 11: Number of CTVs Provided by R.B., Pune during the Period from 1980-86

District	*1980-81*	*1981-82*	*1982-83*	*1983-86 (Up to 31-10-86)*
Pune	343	386	466	806
Satara	144	161	169	219
Ahmednagar	69	79	86	178
Total	556	626	721	203

It is observed from the above table that 106 villages had no private TV sets/while 133 villages had 3 TV sets per village. In the largely populated villages (65) had 4 to 11 private TV sets. It was also noticed that private TV sets are available only to the family members.

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Table 12: Private TV Sets in the Villages under Survey

No. of sets	District			Total No. of Villages	Total No. of Pvt. TV sets
	Pune	Ahmednagar	Satara		
Nil	40	27	39	106	—
1 to3	80	13	40	133	399
4 to 6	16	2	9	29	174
7 to 10	9	2	3	14	140
7 to 10	15	3	4	22	242
Total	160	43	95	304	955

It is understood that Maharashtra Government supplies CTVs in a phased manner. We noticed that in 1980-81 they installed only 556 sets, while in 1983-86 only 1203 CTV sets are installed. We found that out of 4,230 villages in the three districts only 3,106 have CTV sets while in 1,124 villages there are no CTVs still.

Table 13 describes the number of households in the villages of our sample. In the case of 12 villages exact data could not be obtained. There are 101 villages with 101 to 300 households. However, there were 14 villages included in the study, where the number of households exceeds 1,500.

Table 13: Number of Households

Number of Villages	Number of Households	
Don't know	12	(3.95%)
Up to 50	2	(0.66%)
51 to 100	24	(7.89%)
101 to 300	101	(33.22%)
301 to 500	69	(22.70%)
501 to 1000	61	(20.07%)
1001 to 1500	21	(6.91%)
1501 and above	14	(4.61%)
Total	304	(100.00%)

It was thought that the size of the village was related to media participation. Probably the larger villages with more households could have mere facilities of mass media (at least in terms of number of radio sets, newspapers and TV) than smaller villagers. This could result in higher levels of participation. In this sense the larger villages were more open to outside influences than smaller villages.

It is seen from Table 14 that in majority of villages from our sample 290 have two CTVs while a few big villages had three CTVs, while a lone village with a population of 15,000 had five Community Television Sets.

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Table 14: Number of CTVs Available in the Villages

No. of Villages	*No. of CTVs Available*	*Total*
8	1	8
290	2	530
5	3	15
1	5	5
304	11	608

Communication, although an essential ingredient of change, is nevertheless dependent on other inputs from other sectors including such things as roads, buildings, and other environmental conveniences, educational facilities, technological development and ancillary services, supply etc. The success of communication depends on joint and cooperative action and calls for the needed coordinating machinery and for policy planning, which takes such needs and such interdependence into consideration (Lakshman Rao, 1972, p. 25).

Proper communication networks are important for development of a village. New ideals, innovations and modernization can percolate into village life and society when adequate modern communication systems are available to the villagers. The geographical location of a village and its nearness to urban centres and their proximity to the railway station, and bus stand, will provide opportunities for the individuals to commuate and interact with other communities, thereby dissemination of ideas and knowledge takes place. This in turn, provides basic framework for development. The network of roads leading to urban centres is also an important factor contributing to modernization and development. Let us now turn to these infrastructural facilities available to our villagers under our sample.

In earlier days radio was thought to be an innovative breakthrough in the field of development communication. The government had installed community radio sets in large number of villages. We are now trying to understand the level of people's being used to the mass media.

Table 15: Distance from TV Centre: Number of Villages under Study (in percentage)

Distance from TV Centre	*Number of Villages*	
Up to 3 km	5	(1.64%)
Up to 10 km	4	(1.32%)
11 km and above	295	(97.04%)
Total	304	(100.00%)

The above table indicates the physical distance between the villages and the nearest TV relay centre. It is to be noted that in case of 97.04 per cent villages the distance has been more than 11 km and above still are within the area of relay centre. So all the villages in the sample are in a position to view the TV programmes.

To communicate with people from outside the village depends on the infrastructural facilities available in the villages. If the villages want to have interpersonal communications with others from other areas transport facilities are essential. The transport system connecting the village to other areas is discussed below.

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Distance from urban centres is an important factor of communication, because modern ideas, values and knowledge can be obtained by interaction with urbanites.

Table 16 indicate that in majority of cases the nearest urban centre is at a distance of 12 km or more. Further the provision of CTV can play a very important role since it is the only available medium and it is the main place of interaction, for the villagers. Naturally the communication through television programmes could have a direct impact on the development of the villages. If communicators fail to reach this potential target audience it is likely that Government will find it difficult in achieving the aims of rural development. It is essential to capture the attention of the rural audience in prime time to give the messages of rural development for achieving rural development.

Table 16: Distance from the Nearest City

Distance	*Number of Villages*	
Less than 1 km	3	(0.99%)
Up to 3 km	8	(2.63%)
4 to 6 km	13	(4.28%)
7 to 11 km	37	(12.17%)
12 and more	243	(79.93%)
Total	304	

It is essential to reconstruct the profiles of the villages in terms of their nearness to the city, bus station, railway station etc., in order to throw light on the extent of the urban way of life to which these villages have been subjected to.

Table 17: Distance from Railway Station

Distance	*Number of Villages*	
In village	5	(1.64%)
Up to 3 km	13	(4.28%)
3 to 5 km	9	(2.96%)
6 to 10 km	43	(14.14%)
11 and more	234	(76.97%)
Total	304	

Table 17 shows the distance of villages from the nearest railway station. It has been found that 5 (1.64%) of the villages have a railway station right in the village itself. While 234 (76.97%) villages are located at a distance of 11 km and above. The need for collecting such data are to assess accessibility of the important factors in the study related to our communication.

Table 17 explains the contact and communication facilities available for the majority of the villages under study. As seen from the data in the table that Railway Station, which are considered as the economic and quick mode of communication, is at a distance of 11 km and more for majority 234 (76.97%) of the villages. This naturally indicates the dependence on road transport. In case the CTV set goes out of order, majority of villages have no option

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other than informing the RED or bring mechanic from city by road. This also indicates that only two per cent of villages could take benefit of Railway for the repair of their TV sets.

A few studies (Jesudason, 1977) have shown that urban contact and participation in mass media are essential and are associated with TV viewing behaviour (SITE, 1977). Perhaps all these are the indicators of modern outlook. It may be recalled here that the villages selected under study were within Mumbai TV Kendra served by Sinhagarh transmitter at Pune. These villages were approachable by jeep.

Table 18 indicates the distance of villages from the nearest bus stop. It is observed that more than one-fourth of the villages are located in a comparatively remote geographical areas where from the nearest bus stop is more than 10 km (25.33%) away. For these villages both train and bus transportation is far away and inaccessible.

Table 18: Distance from Bus-Stop

Distance	*Number of Villages*	
In village	97	(31.91%)
Up to 3 km	38	(12.50%)
4 to 5 km	22	(7.24%)
6 to 10 km	70	(23.33%)
11 and more	77	(25.33%)
Total	304	

Nearly 31.91 per cent of the villages have bus stop in the village itself. Out of the remaining nearly 42.77 per cent of the villages have to travel a distance of 3 to 10 km to reach the nearest bus-stop. It is noticed that villagers often prefer the bus transportation for going to nearby urban areas than by the train, because of infrequent trains and odd timings of the trains. It is also noticed that villagers for all their major necessities have to communicate by bus to city. This might help us to conclude that for contact with the city, bus is the only effective mode of communication. It is also to be considered essential that maintenance of CTV could be done effectively without delay provided the information regarding the faults in CTV is conveyed to Rural Broadcasting Office to enable the authorities to take prompt action to depute TV technician.

It is very important to know the basic transportation facilities that are present in these villages and the infrastructural facilities that are available to the villagers.

Table 19: Condition of Roads

Condition of Roads	*No. of Villages*	
Kutcha	6	(1.18%)
Motorable	140	(46.05%)
Metal	3	(0.99%)
Brick	1	(0.33%)
Murum	(17)	(5.59%)
All Seasons	112	(36.84%)
Not operational in rainy seasons	25	(8.22%)
Total	304	

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Table 19 depicts the condition of the access road to the villages under study. While nearly 46 per cent of the villages have been connected by motorable roads, nearly 15 per cent of the villages have very poor seasonal access facilities. However, it is seen that 144 (47.37%) of the villages are connected by motorable metal or brick roads. All 118 (38.02%) of the villages can be approached without much difficulty during all seasons.

It is also seen that 8.22 per cent of the villages are inaccessible during rainy season as the existing roads are submerged under water and makes it very difficult to use these roads. This also helps us to think that participation in CTV viewing could have factors like demographic characteristics along with socio-economic factors. In real sense contact with urban areas could influence on TV viewing behaviour.

Earlier studies have indicated that in almost all development-oriented activities including communication, a higher percentage of the people from socio-economic status (i.e., the 'haves') participated than the people of lower socio-economic status (i.e., the 'have not'). For example, in a village study aimed to determine the importance of communication in the adoption process of utilizing the high yielding varieties of seeds, it was shown that the size of land holding was an important factor. The greater the size, the greater was the exposure to publicity material over radio, newspapers etc. (IIMC, 1968).

Table 20 deals with the information about availability of community radio sets in the village. These data are important insofar as these show the number of villages already prepared with the mass media being shared at the level of the community itself while a majority (267-87.83%) of the villages have been making use of the community radio sets: only in 37 villages (12.17%) do not enjoy the facility.

Table 20: Community Radio Sets

Reply	*Number of Villages*	
Yes	267	(87.83%)
No	37	(12.17%)
Total	304	

Installation of community radio sets as a part of village self-government (Panchayati Raj) has been in operation for quite a few years. The farm market information programmes of AIR have been popular with fanners. The commercial film songs programmes have been popular with young people. The majority of the sample villages had electricity, so they are used to radios. Transistors were found in at least in few houses in most of the villages. Further a few of the villages that were on the main road served by buses often had tea shops which also owned radio sets. So respondents in our study were exposed to and familiar with radio broadcasts.

It is also assumed that the participation in mass media is an acquired habit. So it can be expected that people who were familiar with listening to radio broadcasts i.e., they acquired the habit and would also view TV frequently.

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Table 21: Number of Private Radio Sets available in the Villages

No. of Radio sets	*No. of Villages*	
1 to 10	30	(9.87%)
11 to 25	38	(12.50%)
26 to 50	56	(18.42%)
51 to 100	30	(9.87%)
101 and more	92	(30.26%)
Don't know the number	58	(19.08%)
Total	304	

Table 21 gives the data about the number of private radio sets available in the villages. Exact number could not be ascertained in the case of 58 villages. Nearly 30.26 per cent of the villages have more than 100 radio sets in each one of them. This indicates the fact that the villagers are not only aware of the importance of the mass media and are educated enough to make use of it for personal benefit.

The data from Table 22 shows the community radio tuning time. It is to be noted that in 103 (33.88%) of the villages where the community radio set is out of order for a long time. This may be due to the fact that as the number of privately owned radio sets increased the importance and care of community sets decreased. However, it is also observed that in 116 (38.16%) villages, the community radio is put to work during noons, afternoons and evenings.

We find negligence in maintenance of community radio sets, surprisingly the villages which had community radio sets working they utilized it throughout the day. The villages where radio sets were out of order due to apathy the people have not reported the matter to government. Department of Rural Broadcasting, which was responsible for maintenance of these sets. It is understood from the Rural Broadcasting Department that due to heavy workload of maintenance of community TV sets, radio sets, repair work could not be attended to promptly. Moreover, the majority of old community radio sets were valve sets and their spares were not available. In addition, the trend of using private transistors is increasingly seen in these villages, hence neglect of community radio sets.

Table 22: Community Radio Tuning Time

Tuning Time	*Number of Villages*	
No Community Radio	14	(1.32%)
Morning	17	(5.59%)
Noon	1	(0.33%)
Evening	14	(4.61%)
Not Working	103	(33.38%)
Daily	5	(1.64%)
Noon and Evening	116	(38.16%)
Don't tune	35	(11-51%)
Don't listen	9	(2.96%)
Total	304	

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Table 23: Hearing of Radio Programmes

Type of Programmes	*No. of villages*	
News	9	(2.96%)
Agriculture	9	(2.96%)
Film Music	3	(0.99%)
News and Crops	5	(1.64%)
News and Agriculture	4	(1.32%)
News, Agriculture and Bhavgeet	3	(0.99%)
News, Agriculture, Film Music, Climate	3	(0.99%)
All Programmes	24	(7.89%)
News/Agriculture/Film Songs	6	(1.97%)
News/Film Music	12	(3.95%)
News/Agriculture/Film Music/Mahila Mandal	4	(1.32%)
Don't listen to Community Radio Programmes	148	(48.68%)
Total	304	

Table 23 clearly indicates that radio is heard in villages for programmes like News, Agriculture, Film songs, crop information and other programmes also. In spite of the fact that radio sets were available in villages, apparently participation in the mass medium was still a prerogative of a few (8%). Perhaps the combination of audio with video in TV medium was able to attract people, who rarely listened to radios. Similar trend was established in SITE studies. A higher proportion of people who reported frequent radio listening habit in the pre-SITE survey also reported frequent TV viewing (Agrawal Pre-SITE, 1975).

It is to noted that nearly 148 (48.68%) villages, as far as the community sets are concerned, do not listen to any programmes whatsoever. In the case of 24 villages (7.89%), however, it is observed that the community set is put on for all the programmes such as news, agriculture, film music and classical music etc. However, it is noted that in the case of nine villages (2.96%) the villagers preferred to listen to only agriculture programmes and news.

In villages generally, schools, libraries and Panchayat Offices serve as disseminators of knowledge and information. Dissemination of knowledge is a prerequisite for modernization. Adoption of modern techniques and methods particularly in agriculture and other occupations will bring forth economic development in villages. Social activities contribute to interaction with knowledge to people and provides per dissemination of information.

Table 24: Other Facilities available in the Villages

Other Facilities	*Reply*			
	Yes		*No*	
Library	136	(44.74%)	168	(55.26%)
Panchayat Office	279	(71.78%)	25	(8.22%)
Place for Social Activity	257	(84.54%)	47	(15.46%)
School	289	(95.07%)	15	(4.93%)
High School	145	(47.70%)	159	(52.30%)
College	38	(12.50%)	266	(87.50%)

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While assessing the availability of these facilities in the villages of our sample we notice that in large number of villages Panchayat Offices (71.78%), places for Social Activities (84.54%) and Primary Schools are available (95.07%). Public library facilities, however, are not available in majority (55.26%) of the villages. Even though most of the villages have primary schools, only in 47.70 per cent of the villages had high schools and 12.50 per cent had colleges. Maharashtra Government has introduced compulsory Primary Education in the State. To facilitate and implement this scheme there are government established primary schools which are available in almost all villages. However, high schools and colleges should have some minimum number of students, so high schools and colleges are expected to cater to a number of villages. Students can have primary education at their door step while for high school and for college education they have to shift to nearby Taluka or District Headquarters. This eventually would lead to dropping out of school in the case of a number of children.

Normally in villages private doctors are scarce. Even when there are private clinics, the majority of the rural population cannot afford to go to the doctors due to economic reasons. So for the maintenance of health and hygiene of the rural people, primary health centre is essential. Similarly, veterinary hospitals are also needed in the villages since the villagers normally keep life stock with them.

It is seen from Table 25 that in 61.19 per cent of the villages there are dairy facilities, while in 81.58 per cent of villages there are no poultry maintained. Equally there is inadequate facilities of primary health centre and veterinary hospital i.e. 71.71 per cent of villages have no health centre and 66.45 per cent of them have no veterinary hospitals.

Table 25: Availability of Health Centre, Poultry, Dairy Facilities

Facilities	*Reply*			
	Yes		*No*	
Primary Health Centre	86	(28.29%)	218	(71.71%)
Veterinary Hospital	102	(33.55%)	202	(66.45%)
Poultry	56	(18.39%)	248	(81.58%)
Dairy	186	(61.19%)	118	(38.42%)

Table 26: Availability of Medical and other Facilities in Villages

Facilities	*Reply*			
	Yes		*No*	
Private Dispensary	138	(45.40%)	166	(54.61%)
Doctor	139	(45.72%)	165	(54.28%)
Nurse	121	(39.80%)	183	(60.20%)
Vaidu	270	(69.08%)	94	(30.92%)
Police Station	253	(84.87%)	46	(15.13%)

The inadequacy of the above-mentioned facilities can be considered as negative developmental indices of the villages.

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It is seen from Table 26 that private medical faculties like dispensary, doctor or nurse are not available in more than 54 per cent of the villages. Hence dependence on Primary Health Centre is obvious.

When the researcher tried to examine the relationships of indicators of socio-economic status and health parameters with TV viewing behaviour, it can be seen that except dairy, other economic facilities like PHC, Veterinary Hospital, Poultry are lacking in majority of the villages. In this area it can be stated that differential exposure to CTV could result in different levels of change. In areas of health, education etc. rural people are making use of the inputs from the mass media TV.

At this juncture it is essential to know whether the traditional institutions of entertainment are present or absent in the villages. The information relating to these entertainment institutions would be valuable insofar as it would help us to understand whether television can act as a substitute to the traditional entertainment. It was also attempted to understand the background of the villages in terms of their awareness and use of the earlier dominant mediums of communications.

Table 27: Other Entertainments

Other Entertainments	*Reply*	
	Yes	*No*
Village Play Mandals	87 (28.52)	217 (71 38)
Mahila Mandals	112 (36.84)	192 (63.16)
Gymnasium	97 (31.91)	207 (68.09)
Mobile Cinema House	20 (6.58)	284 (93.42)
Bhajani Mandate	263 (86.51)	41 (13.49)
Tamasha	56 (8.55)	278 (91.45)

Table 27 shows about the presence of various classical/traditional channels of entertainment in the Indian Rural Society. It has been a part and parcel of the rural India that the institutions considered here would make up for traditional patterns of entertainment.

Primary and Secondary or formalized type of social groupings would be facilitated under the name of the above institutions to make the village society self-sufficient even in its entertainment or leisure time activities. In villages some of the classical entertainment mediums such as Tamasha and village play mandals are withering away. Once popular Mobile Cinema Houses are becoming extinct. As regards Bhajani Mandal, however, it is to be noted that they are not only have survived in the present era but have also grown in strength (86.51%).

Other entertainments were found to be popular entertainment among the villages under study. As cinema theatres are established in urban areas and small towns, often villagers combine their visit to an urban centre with a visit to cinema theatre. Some studies carried out in USA have shown that when commercial TV was introduced a higher proportion of the people who had the habit of going to movies were the first ones to purchase it (Himmelwet et al, 1950). So it can be expected that the people who visit cinema frequently would shift to watching CTV more frequently than others, who do not have that habit.

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Table 28: Postal Services available in Villages

Facilities	*Reply*			
	Yes		*No*	
Post Office	235	(77.30%)	69	(22.70%)
Telegraph Office	46	(15.13%)	258	(85.57%)
Telephone Office	74	(24.35%)	230	(75.66%)

It is observed from Table 28 that majority of the villages (77.30%) have Post Offices but do not have telegraph offices (85.87%) and telephone offices (75.66%) in their villages. This clearly shows that the villagers do not possess the modern speedy communications such as telegraph or telephone facilities. This clearly indicates the backwardness of these villages as far as communications are concerned.

Conclusion

Poverty, population growth and unemployment are crucial problems in our society. The population growth is 24.8 per cent in the last decade as evident from recent Census figures (676.2 million persons—Census, 1981). During the earlier four decades there is an explosion of population in India. The population of the 304 villages is 24,79,300.

The development of villages takes place with the inception of new ideas, innovations and modernization. Development can percolate into village life and society only when adequate modern communication systems are available to the villagers. Raising economic productivity and living standards of millions of farmers in our developing India calls for dissemination of technical expertise and useful knowledge among the rural masses. Indian Government wished to accomplish this task of rural development in a few years what advanced countries took centuries to accomplish. The conventional means of communication proved inadequate. When mass media entered the calculus of development, it offered the greatest possibilities for effective action. Amongst the various mass media available for rural population television seems to be the most potent media by virtue of its unique features. Television attracts the attention and captures the imagination of the people because of the compelling combination of sight, sound, motion and emotion, brings depth and dimension of life and intimacy of the events telecast through it. It extends the rich experience of specialists and experts to a large number of people simultaneously. Television has a great potential in the field of education and dissemination of information to rural masses for overall development.

With the introduction of LPT in 1983, the television coverage exceeded 64 per cent of the population in India. Against the national scenario TV has had phenomenal growth both in urban and rural areas in the last decade. Television in India is meant to aid the socio-economic development of the country and to impart special education and information about various topics which are useful for our people.

There is a difference in urban rural audiences. As it stands today urban TV is conceived by viewers primarily as a medium of entertainment and to some extent for educational purposes. In urban areas TV receivers are owned by middle, upper middle and higher classes of people who can spend money for purchase of TVs. TV is viewed by the entire family members in the evenings, week-end movies, no doubt, sometimes

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attract a few friends or relatives who watch TV along with the family members. TV in urban areas is a family entertainment.

While in rural villages TV is a new innovation. Majority of rural population cannot afford the heavy expenditure to purchase TV sets independently for family-viewing due to poverty. Responsibility of introducing developmental programmes rested with the government. The major burden of bringing about the desirable changes in rural life for development is attempted by Government through provision of CTVs in villages. These CTVs are meant for community viewing. Policy planners, policy-makers and administrators have considered seriously since majority of the population in India live in the rural areas, the dissemination of knowledge can be attempted by community viewing.

Of late, the realization that rural development is not just economic development but has to be the integrated development of health/hygiene, proper water supply and improved agriculture. It was found that television is a potent medium to educate the rural masses in India.

The United Nations advocated that every country should provide at least the following media facilities for 1000 people: 100 copies of daily newspapers, 50 radio receivers, 20 cinema seats and 20 TV receivers. We have tried to compare the demographic factors like population, number of households in the village correlated with mass media factors.

In the 304 villages surveyed we found 608 community television sets for the use of 9,16,019, population which works out to one TV set for 1507 people. This shows the gross inadequacy for community television sets in villages. Even if it is estimated that at least one member views the programmes they can spread it to other members in the family. There are only 5 villages which had 3 CTV sets with 1,500 households and over 15,000 population. Even in these villages also community TV sets are grossly inadequate according to UNESCO standards.

When we examined the provision of Community Radio sets the position is still worse, that is only 267 radio sets are found in 304 villages. It is surprising to note that 37 villages do not have a single community set. It was also noticed that 148 village people do not hear the radio programmes. The participation in mass media was only 8 per cent. Even though the radio hardware coverage is near 100 per cent in India, the radio hearing is only 8 per cent of the population. Transistors have become quite popular in India, however we find that hearing of agriculture programmes and integrated rural programmes has not become very widespread in India. Most of the community radio sets are old, so they require constant repair, non-availability of spare parts, frequent failure of electric supply are some of the factors responsible for non-listening of community radio.

When we reconstructed the profiles of villages in terms of their nearness to the city, bus stand and railway station, which bring the villagers nearer to urban areas and modernization we found a mixed picture.

Majority of villages had railway station which is more than 11 km distant from the village and it was also noticed that only one or two trains stop at these railway stations. So commuting by train is rather difficult. Only one-third of the villages had bus stop in their villages, but majority had to commute more than 4 km to reach the bus stand and wait for the infrequent buses to commute to urban areas.

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Schools, libraries and Panchayat Offices serve as disseminators of knowledge and information which are the prerequisites for modernization and rural development. In majority (55.24%) of the villages, there is no library and literacy rate in rural is 35 per cent for males and 23 per cent for females. The use of library books in minimal. However, school and Panchayat Offices are available in 94 per cent and 71.78 per cent of villages respectively. Nearly 35 per cent of the schools are single teacher schools. Even the school buildings are in dilapidated condition, except only a few villages, which had pucca school buildings. In Maharashtra, it was found that children who enter the school, nearly 63 per cent drop out of school in five years, when they are supposed to complete their primary education. Only 18 per cent of boys and 12 per cent of girls complete their secondary education in ten years time. It was also noticed that absenteeism is the highest in rural schools. Less than one per cent of the rural students get their first degree. There is clear cut evidence to show that the proportion of school drop-outs (or wastage) between Classes I to V and Classes I-VIII is very high (about 60 per cent and 75 per cent respectively) and has remained unchanged during the past 38 years. This shows the non-utilization of educational facilities in rural areas. It was also found that the provision for all children between the ages of 6 to 11 years in villages is inadequate. When we are on the threshold of entering the 21st Century, we find still some villages without schools and Panchayat Offices. Adequate health and hygiene facilities and pure drinking water in villages are still distant goals. Rural people are always interested in community activities, but here also we noticed that 84.54 per cent of the villages had a common place for social activities. The size of the community place is very inadequate.

We considered recreational and other facilities and their utilizations we found that facilities for dairying are adequate. The other facilities like public health centre, veterinary hospital and poultry are not enough in most of the villages. Proper dairy collection of milk and its transportation would have improved economic status to some extent but this aspect is also very inadequate in many of the villages.

As regards entertainment facilities, we noticed a greater inadequacy in Play Mandals, Mahila Mandals, gymnasiums, cinema houses and Tamasa shows. We found that the essential features of communication, conducive to rural development are inadequate. They are far below the UNESCO specification of communication media.

Considering the above facts, we may conclude as under:

- Media facilities are not available in adequate number in rural areas.
- The existing facilities are not utilized properly.
- Due to population explosion available media facilities are inadequate. Hence 'media coverage' though it is more for CTV 'media reach' is not sufficient.
- Recreational and other facilities in rural Maharashtra are not adequate.

ROLE OF INDIAN BROADCASTING FOR RURAL PROGRESS

The role of television and radio in education has been discussed here insofar as school children and university students are concerned. Similar claims are made for the part the electronic media can play in adult education though, in recent years, there is a growing awareness that broadcasting by itself can achieve little. Social science has shown that broadcasting and other mass media can provide information, and affect listeners' tastes

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but by them selves they cannot change attitudes which lead to positive action. The mass media cannot win against traditional attitudes unless they are reinforced by personal influence. In all developing societies where traditions die hard broadcasting, controlled and run by educated, urban people has been less important in communications information and ideas to the villages than traditional village leaders and even bazaar gossip. If broadcasting is used to support inter-personal communication it proves very effective, and, in several cases, man-to-man communication must have the help of broadcasting to be effective. The media can bring timely information directly to people; they can inform them of new methods and devices and give them incentives to act in new ways.

In the sphere of social reform, radio and television programmes can encourage socially progressive practices and attitudes in respect of marriage, child rearing, health and hygiene. They can also create the urge for a higher standard of living which can lead, firstly, to greater productivity, by the employment of modern techniques in agriculture and home industries, and, secondly, to more favourable attitudes to saving and investment in productive items and a reduction in wasteful expenditure on traditional ceremonies. So though broadcasting cannot do any of the essential tasks of village level workers, agriculture extension officers, malaria spraying teams or family planning and medical personnel, without it development plans and programmes would continue to suffer delays caused by lack of basic knowledge in the villages. In the course of the last forty years, since rural broadcasting began, many farmers and their families scattered over the entire country have come to depend on AIR for information and entertainment. In some parts of the country the broadcasts have succeeded in changing agricultural practices to the advantage of the individual farmer and the country's agricultural production. Such success encourages one to hope that radio can be an agent for change and progress if properly used. But while, in theory, the claims of broadcasters are valid it is in practice that the lofty aims are unfulfilled because of a variety of factors.

From our own experience and that of other societies which have attempted to use radio and television for purposes other than entertainment, it is now acknowledged that certain conditions must be met if such broadcasts are not to fail. The very first of these is that priorities must be clearly laid down. With scarce resources it is essential to concentrate on the most important targets and ignore others until such time as they can be considered. They primary consideration is to ensure that the benefits of whatever investment the community makes flow to the section of people who need them most. In this respect AIR's rural programmes have not been effective. Women and Harijans have not been allowed in many villages to be present when the community listening set is on. Studies show that it is only the middle-level farmers who derive benefit from the programmes. The illiterate find them too difficult to follow. Perhaps the most important condition for success is the proper organization of listening.

When AIR started rural broadcasting radio sets were too expensive for individual farmers to own and listening at community sets alone was possible. Even today though one-band sets are available for about Rs. 120 they are well beyond the means of landless labourers and poor artisans. As at present, State Governments buy, instal and maintain community receivers with the help of grants from the Union Government. Local communities also pay a small share of the cost. There are about 70,000 community

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receivers in all. Apart from the limited number of villages provided with sets there is the problem of maintenance. Most villages are unelectrified and battery operated sets have to be installed. The replacement of batteries and other repairs require on organization which most States have not been able to achieve. In the States which have managed to set up a fairly efficient organization the cost is extremely heavy as may be expected when government undertakes such an operation. The Vidyalankar Committee found that as many as 50 per cent of the total number of sets were not functioning on any given day. It is not only the malfunctioning of sets that has made the scheme unworkable. People in the villages find it irksome to go to the Panchayatghar or the Chaupal, or wherever the set is installed, after a day's hard work to listen to the rather dull programmes to which the community sets are pretuned. They would rather listen on a neighbour's private set to Vividh Bharati. The failure of community listening has been evident for a long time but AIR has been unable to scrap it and replace it with some more effective way of reaching the villages.

The only alternative is to allow farmers and their families to listen in their homes to programmes of entertainment and education. This would be possible if the price of a radio set were within the means of the average farmer. The Report of the Committee on Broadcasting and Information Media has discussed at length the reasons for the high cost of radio sets in India and suggested how it can be brought down by reducing or abolishing taxes and duties now levied by government. Experience has shown that broadcast programmes must be used in coordination with other media of communication to get results. Whether in adopting new agricultural practices or in accepting the idea of family planning, the broadcasts have to be reinforced by personal contacts with local opinion leaders and those who have accepted and adopted the new ideas and practices. Such contacts must be institutionalized by forming groups or forums in which new ideas can be discussed. But coordination of this kind requires great flexibility. Rigid institutions and organizations which cannot experiments with a variety of methods of reaching a desired goal cannot hope to succeed in using new technological devices.

AIR started Radio Forums in 1959. It was felt that with the organization of such Forums the rural programme would have a greater impact. The Forums were modelled on the Farm Radio Forums of Canada. They are organized listening groups of fifteen to twenty persons who listen together at a community set to bi-weekly programmes, directed specially to them, as part of the Rural Programme. After the broadcast the farmers are expected to discuss the information and suggestions contained in the programmes and to decide on a plan of action. It was believed that such action oriented discussion in the villages would result in many innovations being accepted which, otherwise, would not. But the Forums too have become moribund. After the first flush of enthusiasm the collective listening has dwindled and with it the plans for action. No one knows how many are active though each State has a chief organizer of Forums to organize its activities in collaboration with the district officials. The reasons for the failure of the Forums are not far to seek. AIR lacked the resources to operate so ambitious a programme covering the whole country. The villages lacked the leadership to conduct the discussions intelligently and effectively and AIR could not be expected to provided it. The machinery for carrying the reactions of the Forums to the programme planners was weak.

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In Canada the Forums were the joint responsibility of the Canadian Broadcasting Corporation, the Canadian Broadcasting Federation of Agriculture and the Canadian Association for Adult Education. While the broadcasts were the responsibility of the broadcasting organization, the other two provided the money for running offices to look after the Forums. A very elaborate system was evolved of planning the broadcast discussions and for reporting the findings. Unfortunately AIR could not afford anything like this organization. Without a close contact between the radio station and the Forums their success was only partial at best. Besides, it has been found that only forums with a homogenous membership can be successful. It is the farmers in the age-group 30-55 with a middle-school level education who are most keen on listening to radio programmes which would help them to improve their productivity and thus their standard of living. The poor and illiterate farmer fails to derive any benefit from the broadcasts. For him personal contact with the village level worker is the only effective medium for changing his ideas, attitudes and practices. With the growth of TV, programmes for rural viewers around the TV centres have been started. They go out for thirty minutes or so twice or thrice a week. What has been their impact? The introduction of Krishidarshan in 1967 from Delhi for eighty villages around the capital was mentioned in the chapter on the growth of TV. It contains agricultural instruction for fifteen minutes thrice a week. There is also some suitable entertainment. The first point of interest is that from the start of the programme only half the members of the teleclubs turned up to watch it and since than the number has steadily declined. Non-members also watch the programmes in limited numbers. In all there is an audience of ten to twenty persons. Number of farmers in the village never watch Krishi Darshan. Yet as many as four hundred people turn up to watch films and 'Chitrahar'. Why? The surveys indicate that the programmes are unsuitable. While some viewers understand technical language, English words and metric measures as many as 90 per cent of the women said they could not follow them. Secondly, TV sets are not kept in working order.

A study in 1970 by ISRO found that on 13 per cent of the days when Krishi Darshan is broadcast the sets were not working because of electric failure, minor flaws which could not be repaired, the operator was not available, and so forth. On the question of persuading farmers to adopt new techniques the studies are inconclusive. Another study in Maharashtra produced similar findings. Out of about 250 villages with TV sets in the Pune district, fifty were visited during a period of one-and-a-half years from 1977-79. Most of them were revisited at least once during the same period to see if there was any change. It was found that TV sets were put on Sundays, Saturdays and Thursdays, on which dates film based programmes are telecast. Monday, Wednesday and Friday a special rural programme is telecast, but does not reach the villagers, as the sets are not put on. The rural chunk from Pune is rarely seen or heard by the community viewers. On the other hand 'Chhaya Geet' and feature films are never missed. When the custodians of the sets were asked why there was such poor attendance, they blamed the Gram Panchayats. But the plain fact is that no one is interested in the TV programmes meant for development. It can be assumed that the same pattern prevails in all the villages in the Pune district. Obviously the custodians are not playing their part. They should inform Doordarshan why the rural programmes is not popular. It is not difficult to guess why. Rural programmes have a very low priority in the output of a TV centre. Out of the

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entire programme in the month only 4 per cent is devoted to the rural viewer. All the rest programmes are for urban viewers. While the policy declared by the government is to make TV a rural medium, 96 per cent of the programmes are for the urban rich in languages which rural people cannot understand. Even the 4 per cent broadcast are for rural viewers of agricultural achievements by the big farmers.

There is very little of such topics as health, nutrition, sanitation, which would greatly help in improving life in the villages. Moreover the programmes are all in the form of talks and discussions. Drama, folk music, folk dance, which would sustain interest are never attempted because they would cost money and would involve too much time being spent on them. In view of this, it is not surprising that the village viewer finds the programmes dull and irrelevant, and the TV set is turned off. Obviously, the potential of TV could be realized only if the programmes are based on the needs of those they profess to serve in language which the people can understand. It is also obvious that if TV is to be used as a medium for education and instruction, the custodians of community sets must be given a course in the mode of using the TV programmes. There should also be weekly briefs sent to the custodians about programmes to be telecast in the coming week or two. These could be inserted between some film based programmes so as to ensure that the custodians would be watching the screen. Adequate investment of funds is essential for the success of broadcasts for education and development. If funds are spread too thinly over a variety of projects none is likely to succeed. Because technical equipment is more or less a fixed charge, the danger is that programme material will be starved of funds, but the best technical devices are of no avail of the messages they carry are vague, dull and ineffective.

The greatest weakness, in trying to manage with inadequate funds, arises in respect of personnel. Underdeveloped societies suffer from a shortage of qualified people in almost all fields. If inadequate remuneration keeps out the best qualified people, programme planning, production and presentation will be dull and therefore unsuccessful. Training of personnel assumes considerable importance in these circumstances, and the training cannot be of a general nature. It has to be related to the specific programme activity involved, because the requirements for educating children are not the same as those for instructing village women or farmers. Besides technicians it is necessary to train TV instructors and monitors for villages, field representatives versed in the techniques employed in the programmes, staff experts to recruit people, and research working and evaluators. Continuous audience research is necessary to ensure the success of such programmes. Before they are launched there must be some form of pre-testing to ensure that the language, the format, the time, the duration, are appropriate. After they are launched the reactions of the audience have to be assessed periodically and regularly. If this had been done by AIR, the results of several of its educational and instructive programmes would have been far more rewarding. Research and evaluation are usually starved of funds. This is false economy in every sense.

Although rural broadcasts have been put out since 1936 there has been no systematic evaluation because AIR has no funds for such research. A few limited studies here and there are all there is to go on. TV programmes for rural viewers have received more attention—the impetus came from SITE and the glamour of TV attracts many students of social science, communication and so forth. It is now recognized the world over that

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educational broadcasts must use the local language and idiom and must be planned to meet local needs. It is not possible to centralize, even at the State capital, the planning and preparation of instructional material, whether for adults or children, if it is to be relevant in terms of the listeners' linguistic, cultural, social and religious background. The careful preparation of such material is one of the most important conditions for the success of the project. Without an interested, responsive human receiver at the other end no message can be learned or accepted. Nothing is less effective and more boring than a poorly produced educational programme.

Unfortunately, AIR has not, for a variety of reasons, been able to broadcast programmes for the rural community which are of local interest and this, combined with the weaknesses of the community listening scheme, is mainly responsible for the limited impact of its programmes. From the start of rural broadcasting, programmes have been broadcast from the regional stations of AIR to cover an entire State or large areas in a State. Starting with broadcasts from Peshawar for the N-WFP, the Delhi station introduced in 1936. As new station came up the same pattern was repeated and continues more or less unchanged to this day. The programmes contain news and the broadcasts are, for many in the rural areas, the only source of news, market and weather reports, which are useful for the farming community. Entertainment in the form of folk music and film music and plays are popular. But it is difficult to say how effective the instructional content of the programmers has been. Research has been haphazard and very limited. Such findings as are available indicate that radio is behind other media in influencing farmers to adopt new techniques of farming. Demonstration and personal contact with village level workers are far more important than listening to the radio. To some extent this because the programmes are not always very lovely even though some of them are very good; to some extent, because in the absence of satisfactory organization and coordination, the broadcasts are not accompanied by or followed up by personal visits by village level workers or agricultural extension workers; and to some extent because the content of most programmes is of general interest and not related specifically to the needs of the farming community. Realizing this in 1966, AIR initiated Farm and Home broadcasts. At AIR headquarters and at several station Farm and Home Units have been formed to provide information and advice on fertilizers, pesticides, implements, seeds and other items of interest to farmers through the rural programmes of stations located in the intensive agricultural development areas.

It was necessary to give farmers intensive education and assistance in adopting the improved practices in their own fields. The broadcasts differed from the earlier ones because they gave technical information, for day-to-day farming operations, which was supplied by specialists and extension workers and was related to the needs of small farming communities in the vicinity of the stations. The Units were also required to record discussions and interviews with farmers for broadcast in the rural programmes and to obtain from them suggestion for the future planning of the broadcasts. As a result of staff shortages the intention of broadcasting programmes which were mostly field-based has not been fulfilled. The high cost of petrol makes it still more difficult to collect recordings from the villages and so the programmes will continue to be mainly studio-based, consisting of talks by "experts". All the same, some studies reveal that the Farm and Home Broadcasts are popular with semieducated farmers who listen to the

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agricultural advice they obtain as it helps them to increase productivity and earn more from their farms. The title "Farm and Home" would imply that the Units must give some thought to the home in urban and rural areas and to the women who run these homes but, in fact, this side of their activity has been neglected. The broadcast of programmes in health and hygiene in the rural programme can of course be heard by women as well as men but it has been noticed that women do not go to the community listening sets when the men are collected there and they find the evening hour inconvenient. Special programmes for rural women are broadcast once or twice a week during the rural programme for thirty minutes from some stations but not from all. There are no funds either to increase their frequency or to extend the broadcast to every station. With "Farm and Home" broadcasts it could be said that AIR has taken the first step to wards broadcasting material of local interest to small farming communities in place of the omnibus programmes it has broadcast hitherto, but unless the broadcast of programmes shifts to the districts the programmes cannot be "local" in the proper sense. Even countries which do not have to make a massive effort for development are turning to local radio.

The UK started some years ago but the USA has had local broadcasting for many years. Every small town has its own station. It is an Australia that such local station have been set up with the primary aim of serving the rural community. The new station were "expected to combine popular programming with fostering a greater public awareness of local affairs and involvement in the community". Ordinary citizens were expected to acquire a new and effective channel for their views, demands and grievances. The stream of local news would keep people informed about the issues and policies affecting their lives, supplemented by special investigations into particular matters of local concern. There would be a permanent arena for discussion and debate about local issues. Its local news service, always seen as a key element in its output, would contribute greatly progress towards local democracy.

Everywhere it is now recognized that the development of centralized systems of mass communication is useless unless regional and local systems of communication are developed. Such local systems have to reflect local life but also show how local problems are connected with events in the community of the State, the country and even the world. In India we have found that programmes broadcast from regional stations in the language or dialect most widely spoken by rural people in that State leaves many listeners unapproached. With the diversity of languages in our country there may have to be programmers in half a dozen languages or dialects in any one State.

One centralized programme is irrelevant to the needs of many parts of the State. Farmers like programmes which tell them what to do and how to do it in the form of informal conversations or questions and answers. Such broadcasts can only be planned and transmitted locally for each homogeneous agricultural region with a common language, common crop, similar weather conditions, marketing facilities and so forth. The farmers' preference for field-based programmes has been noted earlier. This cannot be met from the studios of the regional station. Nor can the stations afford the transport for covering all the distracts for such field-based programmes. A local radio station could get farmers and others to come to it for recording their views, suggestions and questions.

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Small scale television has become possible in technological terms with the development of VTR Portapak units and time-base correctors which enable low-gauge video to be used for making programmes away from a studio for editing and transmission at minimum cost.

On the other hand, the technical standards adopted nationally and internationally tend towards ever higher technical and production standards. These call for high-cost sophisticated equipment, which implies a minimum capital cost per station, and reliance on network programming. The service area has to be large enough to justify the stations existence or make a profit. But the resulting service area is too large to allow a station adequately to reflect the needs of small communities within it.

In the past, the Committee on Information and Broadcasting popularly known as the Chanda Committee, studied the failure of communication with the rural people. It found that there were few listeners for the rural programmes and this was mainly because the local needs of the vast audience of about 450 million people, living in 550 thousand villages, had not and could not be met by a conventional urban based, professionally staffed broadcasting system. It concluded that two important, radical changes were needed in the reception and broadcast of programmes for the rural people.

First, the community listening scheme must be abandoned as Governments in the various States of the Indian Union had failed to organize and operate the scheme satisfactorily. Listening in rural areas should more from the community set to the village home through one-band radio receivers which could be made much cheaper by adopting the correct industrial and fiscal policies.

Secondly, the broadcast of the programmes must be over low-power transmitters located in the countryside at the headquarters of each of India's 400 districts, each serving about one or two million people. This would ensure that the programmes would be relevant to the specific problems of people in comparatively small areas. Such station would allow centrally planned messages about development to be modified or added to as may be appropriate for each community. They would provide for local inputs without which centrally-planned messages fail to evoke the desired response.

The duration of the daily service would depend on local needs but if programmers for farmers and their families are to be meaningful they must be for at least three or four hours a day, at times most convenient for the community, and should provide information and advice relevant to the needs. Programmes would vary from district to district but some massage would be common to all. The Government's plans for promoting family planning, for improving sanitation and health, for increasing agricultural productivity, for non-formal education for adults, for literacy and basic education for children, for stimulating innovation and enterprise in traditional and new crafts, for discouraging custom and attitudes which hinder economic and social progress, all these and others would find a place in the broadcasts.

News could be prepared specially at each local station to satisfy local interest. The present news bulletins in the rural services of AIR are not tailored to rural requirements either in terms of language or content. Operators of small-town radio stations in the USA, Australia and elsewhere find that comprehensive local news coverage is the single most attractive programme which makes listeners forsake the national networks in favour of their local station. Village folk are interested in district developments and the activities of

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the Taluka Panchayat Samiti and not in those of the remote Legislative Assemblies and the even remoter Lok Sabha. They want news of development work in co-operation, rural industries, irrigation, the construction of village roads, a new bus service, personalized stories of achievements of individual farmers, problems of land-holders and agricultural labourers, irrigation rates, and all those things that affect their lives. A local station can collect such news from district officials, panchayats, social workers, teachers, traders, and others and also give timely warning of flooding of roads, breakdowns in the bus service, and so forth.

Local broadcasting alone can ensure co-ordination with district authorities and with extension services to guarantee follow-up action and to make available the inputs discussed in the programmes. It is hardly possible, at the State capital, for AIR to plan programmes in consultation with extension workers and to effect coordination with district personnel in the veterinary, agriculture, forestry, health and other departments. The local station must appeal to voluntary effort. In place of professional standards and bureaucratic rules and regulations there has to be a unofficial atmosphere and a spirit of experimentation. The programmes should be initiated by the community and the staff has to be small and flexible as it used to be even in the old established broadcasting stations in their pioneering days. This would make it possible for one or two professional broadcasters to run a station with the help of local volunteers. Village extension workers, young people, women, the elderly, those with little or no formal education, could all be employed as volunteers with, possibly, a small honorarium. The main duty of the professional staff would be to train the volunteers and coordinate their work. When rural people begin to communicate within their community they acquire self-confidence which encourages them to articulate their own needs and those of their community. It would be unrealistic to expect that community stations could be run by the established broadcasting organization which caters for the population as a whole. The objectives and methods are so different that any attempt to combine the services will most certainly hinder the growth of the community stations.

These would have to be quite different from the conventional broadcasting station in India and elsewhere with its sophisticated and expensive equipment. The technology employed has to be the simplest and most economical: a low-power transmitter; one or two improvised studios, without complicated equipment; mobile, light-weight type-recorders and playback equipment; a bicycle or two to supplement public transport; a good radio receiver to receive news and programmes of entertainment to be relayed from one of the urban centres. High technical standards would have to be abandoned. Who, then, should be responsible for community radio?

The ownership and control of each station by the local community, as in the United States or Canada, may not be possible in India and other developing societies for some time because of the poverty of the people. But if local stations are to yield results, decisions on programmes and policies must be made by the listeners and the volunteers, assisted by the professional staff, while the ownership of the stations may be diversified. Such stations can be set up by any group or institution and can be licensed by the government on certain conditions. These would ensure that the station it to be used in the community's interest, that it would provided a certain amount of educational and instructive programming, and so forth. A local authority, an agricultural university, a

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co-operative society, a band of social workers or educationists, and many other such groups of citizens could be allowed to operate community stations. At present the Government of India, like many other governments, has a monopoly of broadcasting and refuses permission to start even closed-circuit radio and television services.

The question of finance is difficult. Some funds could be obtained from advertising appropriate items of rural consumption such as bicycles, tortures, radio sets, clothing, soap, detergents, disinfectants, nutritious food stuffs, simple drugs and so forth. As the stations would help to achieve several national goals in education, health, family planning, and economic development, it would be quite appropriate for government to provide funds at least for the capital investment in transmitters and equipment. If such funds are made available through a properly constituted authority it could supervise their use. To prevent government interference in the work of the authority and of the community stations the funds would have to be allotted to the authority for several years at a time, through the Finance Commission or some such body. The authority itself should not interfere in the day-to-day working of the stations. If the community radio station is to be a community effort the authority should not establish stations without a demand from the community and a promise of its active involvement; it can stimulate such interest and guide the efforts of the local community or suitable organizations to set up a station; it can help to obtain the required capital and the professional staff but, for the rest, it should be responsible only for the overall performance of the station which can be reviewed at the time of renewing the licence.

This is looking too far in to the future. The immediate need is to encourage the starting of independent local stations wherever some individuals or organizations are capable of doing so with some financial assistance. Experiments with different kinds of control, staffing and financing should be allowed to find out which mix would be the most rewarding. All India Radio is going in for local stations—six have been sanctioned by the Planning Commission during the Sixth Plan—these should co-exist with a few independent ones until, after some years' experience, all the local stations can be brought under one authority which could them organize the extension of the service to every district in India where the people are willing to give voluntary service for their community station. It is a question of priorities. If the Government of India is convinced that communication with the people and their willing cooperation is essential for progress and national development, the money and the equipment can be found to take radio to the people.

Finally, the relative merits of radio and TV must be assessed in respect of every programme of this type. There is a growing feeling in India and outside that radio is being neglected even for tasks it can perform as well as if not better than TV, and at considerably lower cost. Nearly 80 per cent of our population can be served by radio if an abundant number of cheap radio sets is made available. While there are already over 200 million radio receivers, we produce about two million each year. There are already 70,000 community receivers and 20,000 schools sets, too few for a country of our size but certainly far more than the TV sets and service we can expect to provide for some years to come.

A telecommunication system to serve the less developed countries effectively must be cheap and reliable and should not require highly sophisticated maintenance and

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operating personnel. It should function even without an elaborate infrastructure of a stable electric supply, good roads and a network of microwave cable. We have the infrastructure for radio technology; we do not have it for TV and will not have it for decades. In other developing countries TV has remained an entertainment for the rich. Experience in Algeria, Brazil and other Third World countries shows that when sophisticated technology is introduced into a static tradition-bound social environment, it does not work. Of course, there are some things TV can do better but surely the cost factor is important for a poor country like ours. The point is that serious cost-benefit studies must be undertaken before it is decided which medium to use for any purpose.

Without attempting any such studies the Government of India has decided that TV would be more effective than radio. If 500,000 villages are to be provided with TV sets how much will it cost ? Radio sets on the other hand, which cost ten times less, can be provided in every village though the proper thing to do is to reduce their cost or subsidize their sale so that private sets can spread throughout the village homes.

To provide radio programmes for village we need about 400 low-power district transmitters—all of which can be produced in India. Local TV transmitters would cost a fortune. But, say the protaganists of TV, we do not need local TV transmitters—the satellite will take TV programmes everywhere. And that brings us up against the question whether, where TV is to be used, it should be through satellite or through terrestrial stations.

Although INSAT (1A) is no longer available, INSAT (1B) has become operative from August 1983 and presumably the plans for the use of INSAT (1A) will be carried forward. According to the plans announced by the Minister for Information and broadcasting, a one hour programme will be Broadcast daily for a few hundred direct receiving sets which will be increased to 2,000 by the end of the 6th plan. There would be 2,000 community viewing sets.

To begin with, the Ministry of I&B had intended to provide 1,00,000 DRS—the least required to justify the claim that the satellite would revolutionize life in the village of India but financial constraints reduced the number of 8,000 by the end of the Sixth Plan 8,000 out of 500,000 villages.

There are far more serious problems, first of all, the difficulty of providing suitable and effective programmes for rural audiences through a satellite have to be examined. Apart from experience in other parts of the world, our own SITE showed up certain glaring shortcomings of satellite communication.

Due to the extremely limited time available for TV programmes and with only two channels, the rural programmes, even for only a few villages, can only be of half-an-hour's duration per day in the language of the area. The remaining half hour is in Hindi. Hardly sufficient to sustain interest.

Secondly, the programmes made at two or three centres at Hyderabad, Cuttack and Nagpur for six villages in six different States could not cater to the special needs of the different groups of villages. During SITE it was found that programmes prepared in Delhi in Hindi for villages in Rajasthan, Bihar and Madhya Pradesh failed to make any impact. This is because our village folk speak in dialect and not the language of the city.

Thirdly, the cost of satellite communication cannot be justified if the village audience finds the programmes irrelevant.

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Fourthly, there was the difficulty of maintenance of the Direct Reception TV sets. Although the Indian Space Research Organization was responsible for their maintenance, there were frequent breakdowns. What will the position be when the State Governments or local bodies are made responsible for the maintenance of the sets? AIR's experience of the very poor maintenance of community radio receivers, much simpler to maintain, should cause concern but such difficult questions are brushed aside in the hope that they will disappear! And finally, programmes of local interest and relevance cannot possibly be transmitted through a satellite. The multiplicity of languages and cultural patterns makes locally relevant programming for a satisfactory duration an imperative. To say a satellite can illuminate the whole of India does not mean satisfying programmes in all languages. Only programmes centrally planned and produced can be fed to the satellite. Therefore, it has to be decided in advance how many terrestrial stations Doordarshan must necessarily have regardless of the satellite. For all these reasons professional broadcasters consider such technology entirely unsuitable for India's communication needs. Local radio stations and possibly some local TV stations are what we require. Some students or the subject have suggested that the failure of INSAT (IA) should be turned to our advantage by using the terrestrial transmitters for local broadcasts. They also feel that the acquisition of a third satellite INSAT (1C) would be totally indefensible because in a country of India's size, a hook-up programme is about all that the satellite can provide. If government can be brought to give up its satellite mania, it would realize that low-power TV transmitters which cost less than Rs. 20 lakhs can cover 300-500 sq kms. One Direct Reception Set (DRS) costs Rs. 30,000. One local transmitter would cost only as much as about sixty-five DRS which can serve only sixty-five villages with all the disadvantages mentioned above.

A hundred ordinary TV receivers cost about Rs. 30,00,000. So the cost of a local station serving 100 villages or so would be only Rs. 50 lakh. Moreover, local terrestrial transmitters would enable individual homes in urban and rural areas within the range to have TV receivers of their own to pick up the programmes. It is still not too late to reconsider the question afresh. Two things stand out in this brief review and analysis of rural broadcasting. Firstly, unless listening on radio and TV is extended to many millions more of the people who live in our rural areas the impact of rural broadcasting will be limited. Secondly, unless the programmes are made meaningful to small rural communities by dealing with their specific conditions and problems, ascertained through continuous research, they will continue to be regarded as something imposed from above and will not become a vital force in the regeneration of rural life.

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7

Indian Radio Broadcast Media and Air Network System: An Introductory Overview

RADIO, AIR NETWORK SYSTEM AND COMMUNITY BROADCASTING IN INDIA

Revisiting the Air Network

It is hardly possible to exaggerate the role which radio can play in our society. With seventy per cent of our people illiterate and with most of them living in rural areas. Radio has been the most important and most effective medium for providing information and stimulating new attitudes wherever it has reached. Communication by word of mouth alone had been possible until radio was used to spread the word. The difficulties faced by All India Radio were formidable; a vast country, with a huge population speaking numerous languages, and a varied pattern of social and economic development, living in villages, some of which are isolated for months on account of geographical, climatic, and other reasons. Besides, the chronic inadequacy of capital resources of equipment and manpower posed the kind of challenge which could only be met by zeal and enthusiasm. Both were available in plenty in AIR's pioneering days.

Over forty-four years after the start of organized broadcasting, radio listening is still very restricted in spite of the extension of the radio network. Why? Because the zeal and enthusiasm have been weakened by the absence of a long-term communication policy on the basis of which the extension of the network could be properly planned. Such a policy, taking into account the priorities and the available resources, would have provided the guidelines for development appropriate to the country's needs. In the absence of such policy, the expansion has been hesitant, sport-sighted and out of step with listeners' demands and requirements. Improper decisions, often taken in haste, have led to the present stagnation and lack of balance in the network.

The first plan of development, drawn up in 1945, was quite correctly based on a medium-wave service for the entire country. This involved putting up one or more fairly powerful transmitters in each linguistic and cultural area which had not, until then, been adequately served by AIR's medium-wave service. But because the cost of the installations was rather high, and because political considerations demanded that stations should be completed more or less simultaneously, to avoid charges of neglect of some areas and partiality towards others, the government decided to instal 'pilot' stations with transmitters of one kilowatt or even less power and make-shift studios with

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the minimum of staff and equipment. It was decided that once these were all installed they would gradually be replaced by more powerful transmitters and permanent studio and offices.

In 1951, at the start of the First Five Year Plan, a primary service on medium-wave was available to about twenty per cent of the population. By the end of the Second Plan, by 1960, fifty-six per cent of the population and thirty-seven per cent of the country's area was covered by a medium-wave service. In the rest of the country, people had to make do with a short-wave service from a few centres or with a poor grade medium-wave service from a distant transmitter.

The rate of growth has continued to be slow. Evan in 1984 a reliable medium-wave service can reach only ninety per cent of the population and seventy-eight per cent of the area of India. This is inspite of 85 broadcasting centres, but there are only 25,000,000 radio sets of which only about 5,000,000 are in the countryside where 450,000,000 people live. So, in fact, radio serves not more than 20 per cent of the people and most of them live in the cities.

There are still considerable parts of the country which get no service at all or a very unreliable short-wave service. But as all radio sets do not have short-wave bands those who cannot afford these more expensive sets are, in fact, denied a service of any kind.

When to this limitation is added the restriction of language, the reach of AIR's services is still further reduced for there are large linguistic minorities in most States of the Indian Union who are not content to listen to programmes from their region centre in the language of the majority. Their demand for a service, or at least a partial service in their own language, cannot be met without many more transmitters to provide alternative channels for the different languages.

It is not as though AIR has not heeded the demand for such services. At some stations where more than one channel is available it provides programmes in more of the language, as in the case of Delhi, Mumbai, Chennai and a few others, even if there is only a nominal service in some of the languages. Dialects, even those spoken by millions of people can also be served only nominally. In Awadhi and Bhojpuri, to take two major dialects of Hindi, there are just a few programmes of music from Lucknow in Kumaoni and Maithili there are programmes of less than three hours per week from Lucknow and Patna.

This incomplete coverage in terms of area, population and language has retarded the growth of listening in the country. After 1968 the annual rate of increase in licences has fallen steadily. We have only twenty-five million households with radios in the country.

The production figures of radio receivers tell the same story. Between 1960 and 1970 or so the demand for sets was greater than the supply but since 1970 the annual increase in the sales of radio sets, which was between forty per cent and fifty per cent in 1968 and 1969, was reduced to thirty per cent in 1970 and seven per cent in 1971. Even the cheaper single-band medium-wave receivers are not much in demand. This is disappointing because the green revolution had inspired hopes that there would be source in the demand for sets from rural areas and manufactures had expanded their capacity to meet it. There are only about five million domestic receivers outside the towns and about ninety thousand community receivers for eight per cent of the population. Even according to the out of date UNESCO standard there should be 110,00,000 receivers in

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India for a population of six hundred and fifty million. There is therefore a vast potential market for sets; why does it not materialize?

To set things right, the first and most urgent need is to decide the nature and extent of the service to be provided in the next ten years. As a poor country, beset with numerous problems crying out for solution, we cannot afford to give the people the variety and quality of broadcasting which more affluent countries can afford. With limited resources we can only hope to fulfil targets over a period of time according to well-considered priorities. While there can be no unanimity on such priorities and it would be impossible to satisfy all the different competing demands, it should be possible for a group of professional broadcasters and persons experienced in communication to advise and assist the Planning Commission and the Government to draw up a plan for development which would be professional in content. Several ideas aired in the past few years require to be examined on the basis of reliable data and research. The National Council for Mass Communication, which is discussed in a later chapter, would be an appropriate body to take up this assignment.

Whatever the policy prescribed, certain, ingredients are essential in any plan for AIR's development. Firstly, it must be accompanied by plans for the production of a cheap radio set. It is quite clear that there will be no increase in listening in the towns unless a set is available for less than Rs. 120 which is the price of the cheapest reliable set today.

Such a set is also required for growth of listening in rural areas because it is now admitted that the scheme for community listening has outlived its utility and there is talk of subsidizing the sale of low-cost receivers to increase and popularize domestic listening in the countryside. In the present economic conditions it would hardly be possible to subsidize millions of receivers. The solution lies in allowing the manufacture of a cheap set which would be within the means of even a family of landless labourers. How this can be done was discussed in the Report of the Committee on Broadcasting and Information Media.

Increase in listening also depends on an expansion of the services in regional languages from the regional transmitters of AIR. These must, in as short a time as possible, cover the entire population. This may require the installation of some more transmitters but, as far as possible, it should be achieved by strengthening the existing transmitters. A smaller number of powerful transmitters is easier and more economical to manage than a lager number of low-power ones. Besides, powerful transmitters would ensure that the signal is strong enough to provide satisfactory reception on low-priced sets.

The regional services of AIR can only use the language of the majority of people in the State. Any attempt to broadcast programmes for linguistic minorities would lead to fragmentation of the programme pattern which can satisfy no one. For some years we cannot afford to serve those who live in a State in which their mother-tongue is not the language of the majority.

The regional service should be a comprehensive service of entertainment and information catering for all the different groups of listeners who can be reached in the language of the State. Thus programmes for children, women, students and youth should find a place in each day's programme plan.

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A policy plan for development must decide on whether the rural or the urban community must take precedence. Till now, the urban listener has received far more attention although in the cities people have access to other media, such as the press and the cinema. It seems only proper that the present urban bias in the planning of programmes should give place to more attention and resources being devoted to programmes for rural listeners. The limited time, one to two hours per day, for which such programmes are broadcast is only one of the problems. Still more unsatisfactory is the content of the programmes. Broadcasting can only help in development if radio and TV are accessible to the people. Instead of local broadcasts of immediate concern to the rural community in local languages and dialects, the programmes are broadcast from one centre for a whole State as large and variegated as Andhra Pradesh or Uttar Pradesh. Such programmes are often irrelevant for large areas of the State and cannot attract any listening. The only solution is a local radio service. Even in countries in which the gulf between the city and the village is not as wide as in India, local radio stations are being set up where they did not exist earlier. The regional service such as we have at present, or such as could be organized around one transmitter in a State, neglects the needs of our vast agricultural population. Though the music, news, talks and other items broadcast in the regional service would be available to all listeners, the agriculturist needs programmes of education and instruction which cannot be broadcast from one centre in a State in which climate, soil, crops, and other conditions vary from district to district. The local transmitter would also put out programmes of interest to rural women and youth and for part of the time could relay news and light entertainment from the Vividh Bharati or regional service. Unfortunately, the Planning Commission has provided for only six local stations in the Sixth Plan whereas there should be at least 300.

The Vividh Bharati service of light entertainment should continue though it needs to be reorganized to constitute a proper service instead of being mainly based on film music. Listening in the countryside would increase if the Vividh Bharati service could be made available on medium wave. At present it is broadcast on short-wave to cover a substantial area of the country, and on low-power medium-wave transmitters, located in thirty-one towns, each of which serves a limited area of about 16 km radius. It has been noticed that the demand for sets in a rural area increases as soon as it comes within the range of a medium-wave Vividh Bharati transmitter. The present thirty-one low-power medium-wave transmitters need to be replaced by a few of higher power, so located as to serve the entire country. The low-power transmitters can then be used to carry classical music, talks and discussions in English, serious radio features and other programmes for which there is a small but articulate audience mainly in the towns. These transmitters can also be used for the programmes for industrial workers and other groups living in cities. Some of these transmitters can also be moved to form art of the local radio service for agriculturists.

The lack of foreign exchange and resources in general has prevented the setting up of as many studios, transmitters, auxiliary centres and Vividh Bharati centres as are required to provide a good service. For every Five Year Plan the funds sanctioned for AIR have been much less than AIR asked for. This is partly because broadcasting is not given a high priority and, more so, because the decisions are not taken by professional broadcasters but the generalist civil servants of the government. It is also a measure of

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the failure of AIR to convince the Government of India of the importance of broadcasting in the process of development.

The Planning Commission has provided approximately 0.25 per cent of the total outlay for broadcasting. It has been argued that at least one per cent of the total should be made available for the development of broadcasting. But even the allocations are not spent to achieve the best possible results. This is because until recently the plans were made for each five-years period. This is far too short a span. Considering the time taken to implement many of the projects and to take into account the progressive changes in the needs of listeners, the time span of fifteen to twenty years would be more appropriate. Only long-term policies would make such planning possible.

AIR and the other authorities concerned have been much too easily satisfied with token achievements. For example, to provide a worthwhile service for each of the tribes on our northeast frontier may require many more studios and transmitters than we can afford. The choice, then, is to have no service at all, or a satisfactory service in English, Hindi, and one or two of the major dialects. But this requires a firm decision on the part of the political leadership which is not available because whatever the decision it would be unpopular with some of the tribes; so, the compromise of broadcasting in five dialects from Gauhati, eight from Dibrugarh, ten from Imphal and thirteen from Kohima for ten minutes in each tribal dialect once or twice a week. The service does not and cannot attract any listening and scarce funds are thus wasted merely to sustain a claim that there is broadcasting to most of the tribes in the region.

Incorrect decisions of this kind were sometimes the result of haste to meet the deadlines laid down by the Planning Commission. AIR was sometimes given a week in which to revise its proposals to reduce the total outlay by half. This could not allow careful thought or the collection of relevant information or sufficient consultation between engineers, programme officers and such audience research personnel as AIR has. But incorrect decisions were also the result of a wrong approach to planning on the part of non-professional civil servants in AIR and in the Ministry of Information and Broadcasting. The minister of the day would direct the thinking about the nature of the development plans for the next five years along the lines he desired. Every time the minister changed there was a change in policy and a re-allotment of priorities. Thus a scheme given top priority by one minister might be downgraded to such an extent that it might not be taken up for ten years after it was officially approved. Likewise, top priority would be given to a scheme which had not even been considered before a particular minister expressed interest in it.

The awkward and irrational location of certain AIR transmitters is the result of such non-professional zeal to bestow favours on certain areas or cities. For example, when the coverage for Kerala was under examination it was suggested that transmitters in Thiruvananthapuram and Calicut would not serve the entire State adequately but political considerations demanded that Calicut must have a transmitter. When many listeners complained that they could not hear the programmes from either centre a third transmitter had to be installed hurriedly at Trichur.

Planning under such conditions was bound to be erratic. The development of technical resources such as the installation of a transmitter became a matter of patronage and so the programme output had to be fitted to the technical facilities available instead

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of first considering the requirements of listeners and then providing the technical facilities to meet their needs. Such non-professional interference in making and implementing plans for development was the outcome of the absence of a communication policy.

Certain wasteful procedures and practices can also be traced back to the absence of long-term policies and plans, such as the use of high-power short-wave transmitters for the broadcast of news from Delhi. Thus news in Oriya, for example, goes out on two high-power transmitters just for the Cuttack transmitter to relay it for listeners in Orissa. Correct planning would have given priority to the laying of permanent telephone lines between Delhi and all AIR centres so that all news bulletins and programmes like 'Spotlight' and 'Current Affairs', nation-wide broadcasts by the President or Prime Minister, and national programmes of music and talks could be fed on such lines to the stations concerned. This would also have ensured satisfactory reception all over the country. The present short-wave radio link makes listening difficult in several areas.

Or, to take another example, if a satisfactory medium-wave coverage for Vividh Bharati required the installation of a small number of high-power transmitters which had to be imported, because we did not make them, and if foreign exchange was not available, the decision was to set up many low-power (one kilowatt) transmitters which were available locally but which could serve only a small part of the country. Worse still, since AIR does not have a network of transmitters for the Vividh Bharati service, the thirty-one individual centres have to be fed with tape-recordings of the entire day's programmes of about twelve and half hours per day made several days in advance at the Vividh Bharati headquarters. The labour involved in making so many copies, in despatching them by post, in collecting them at the other end, in returning the tapes to headquarters so that they may be used again, add up to an exorbitant expense which must by now have exceeded the cost, which seemed prohibitive in 1957, of installing a few high-power transmitters to make the service available all over the country. Economy can only be measured in the long-term but a department of government is bound by the rigidity of the annual budget.

The basic plan one may like to suggest for the next few years would provide:

A comprehensive regional service of information and entertainment for the entire population of a State;

A Vividh Bharati service available to the entire population on medium wave;

A 'local' radio service on about two hundred-and-fifty low-power medium-wave transmitters for the rural areas in which programmes of education and information, planned and produced locally, would be supplemented by programmes of entertainment relayed from the regional or Vividh Bharati services;

A 'city' service on a few low-power medium-wave transmitters providing classical music, serious talks and discussions in English and other languages for educated listeners in some of the bigger cities. These transmitters could also be used for programmes for other urban groups such as the industrial workers.

The expense involved in providing a minimum service on these lines can be spread over some years. The regional service is already well provided and only a few-pockets require additional or higher-power transmitters. The present twenty-five auxiliary

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centres can be used for the local radio service but at least two hundred more would be necessary to serve the entire agricultural population. Some Vividh Bharati transmitters can be shifted for the local service but, in any case, low-power transmitters made in India cost only Rs. 1,50,000. The expensive part of this package plan is the installation of high-power medium-wave to be imported and installed at a cost of about Rs. 40,00,000 each. Since the commercial service, which already earns Rs. 18 crore per annum, would as an all-India service, earn much more, the expense could be met.

With this basic service every listener will have what he needs for entertainment and for instruction and information. In course of time alternative channels at stations can be considered provided that by then TV does not make radio expendable.

Once a plan of development to meet the essential needs of listeners is drawn up, it would be necessary for a committee or body of experts in electronics engineering to advise on the equipment to be used; the power of the medium-wave transmitters needed for the Vividh Bharati service and the nature of the transmitters best suited for local broadcasting, whether AM (amplitude modulation) or FM (frequency modulation), VHP (very high frequency) or UHF (ultra high frequency), taking into account the costs not only of the equipment but also of the different types of radio receivers which may be required to receive signals from the transmitters. The expected development of TV would also have to be kept in minds as certain transmitters can be used for TV signals as well as radio.

Ultimately there is no substitute for clear thinking to make a satisfactory plan of development. Expert committees may suggest what they think best but if the government, that is the Planning Commission, the Ministry of Information and Broadcasting and the Cabinet as a whole, which in theory is responsible for each plan, does not give the correct lead the plans will continue to be patchy, fulfilling short-term objectives at the expense of long-term goals. The aims and objectives of broadcasting should be the guiding factor and not the ways and means position at any given time. If resources are wanting the development can be spread over a longer period but it is wasteful, in the extreme, to adopt temporary palliatives which have to be scrapped entirely in due course. The government's hesitation in making long-term commitments has already cost us dear and retarded the growth of radio and TV. And when government does, occasionally, commit itself, the inadequate delegation of powers to the Director-General of All India Radio prevents the implementation of the schemes.

RADIO AS IMPORTANT COMMUNICATION MEDIA

At the time of Independence in 1947 All India Radio consisted of only a small network of six stations. The number of receiving sets was 2.5 lakhs, that is one for every 12500 persons in the country. This would hardly characterize the organization as a mass communication system; and, among the available mass media radio was the only channel that had the potentiality to be quickly developed into an effective and truely national services. That was particularly so since the reach of the printed word was limited as only about 30 per cent of the population was literate and 80 per cent lived in villages. So of necessity the quick development of radio became the policy of the planners and the Government under the successive five-year plans. Being the principal mass media, the objective of radio development after Independence was stated to be twofold: (1) to

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extend the broadcasting service so as to bring radio within the easy reach of the entire population, and (2) to devise programmes which would satisfy the needs and urges of a newly independent nation and at the same time provide an effective communication support to the tasks of national reconstruction. The nature of this aid as visualized and inspire, to make people's mind receptive, to familiarize them with social and material changes that planned development brings in its wake and to develop local initiative for decision-making.

Known as Akashvani since 1957 AIR in its reach and impact is now the biggest media organization of the Union Government, with its programme received by over three crore radio receiver sets in India. As a fast and instantaneous communication medium, it has an inbuilt advantage of over-coming the country's formidable literacy, linguistic, cultural and physical barriers. It could also involve different types of people and integrate various kinds of cultural, musical, dance and folk art forms that obtained in India. During the British period this was not possible because the alien Government had little respect for national aspirations as also for indigenous forms of entertainment. After Independence this attitudinal obstacle ended.

Luckily, AIR had experienced personnel and "its innovative zeal was unbounded". For example in 1948, AIR Mumbai arranged to interview the Hollywood star Greer Garson through an intercontinental link arranged by the P & T Department. In fact that spirit had infused largely the software policy of AIR. Accordingly the main thrust of its programmes was on putting out need-based innovative programmes. And that was the requirement of the time after the communal blood-bath of partition, the urgency of emotional integration after the re-organization of States and the initiation of the process of integrated planning. The programme advisory committees set up at various stations and guidelines evolved in August 1980 too have sought to inject a high spirit of professionalism in broadcasting programmes and to make them more receptive to constructive criticism. To this end listeners' letters, regular feedback surveys, and analysis of listeners' reactions by audience research units to the programmes broadcast have also contributed their bit.

The manifestation of the spirit of innovativeness was evident when AIR covered sports events during Asiad 1982. In fact the coverage was a landmark. AIR broadcasted the various events to listeners over the country. It also furnished facilities for dubbing and relaying the events to foreign broadcasting organizations. A team of nearly 550 people consisting of programmers, engineers and technicians were placed on duty in different stadia to catch the events in sound and convey them to listeners: All the technical infrastructure required for this historic was provided internally.

Understanding the Diversified Programmes

AIR's programmes have been diversified over the years. Today its Home Service Programmes are transmitted for 3.91 lakh hours every year, excluding 1.76 lakh hours of Vividh Bharati programmes. In addition there are also external service transmissions which present programmes in 17 foreign languages and eight Indian languages for over 59 hours daily to present India's viewpoint on important issues to listeners abroad.

Radio is known as a popular music box especially of the common man. Formerly music and particularly classical music was largely the privilege of the princely families or

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music enthusiasts. Now all kinds of music—classical, tribal, devotional, light, vocal, orchestral, folk and film based can be enjoyed by anybody possessing the set. In all radio stations about forty per cent of the total broadcasting time is devoted to music, music appreciation programmes and music lessons. As a result AIR is helping to preserve and develop the musical heritage of the country. Its musical programmes also go a long way in acquainting the younger generation with our classical tradition and help them to learn music through radio. AIR is seeking to scout new talents continually through regular music auditions as well as annual music competitions. Young and promising artists of higher grades are regularly featured in Public concerts as well as in Zonal hook-up programmes. Classical music programmes comprise a weekly national programme of music which presents to the nation music by leading practitioners of both Hindustani and Karnatak schools of music. As a promotional measure, a festival of music, known as Radio Sangeet Sammelan is also organized every year. The recordings of these concerts are broadcast on AIR's network in the country. One of the significant achievements of AIR's national programmes in music as also of Radio Sangeet Sammelans is integration through the interaction of the two major styles of Indian music, the Hindustani and Karnatak, eminent artists as well as the more promising younger talents in both styles are presented in these programmes which are beamed on the national network.

Since 1973 it also broadcasts a national programme of regional music, which brings to the listeners the rich tradition of folk and light music of the various regions. Besides this, AIR stations put out sizeable chunks of folk and light music in their programmes. In 1952 it started the orchestral programme called 'Vadya Vrinda' consisting of both Hindustani and Karnatak instrumentalists. The Delhi unit has done remarkable experiments in orchestration of Indian music and has a wide repertoire of a variety of compositions based on traditional ragas and folk tunes. The Chennai unit comprises mainly Karnatak musicians. AIR is also paying equal attention to the development of folk, light and choral music.

Discerning people still like to listen to radio news bulletins, for they attempt to give comprehensive and speedy coverage of news and views in addition to commentaries and discussions on current affairs. Besides focussing on major trends in political, economic, social, cultural and scientific fields, they give adequate attention to rural development, parliamentary proceedings and sports activities. News is broadcast daily through 254 bulletins. Of these, 68 bulletins in 19 languages are beamed from the home service from Delhi, 123 regional bulletins in 60 languages and dialects and 63 bulletins of external services in 24 languages. Specialized news, sports news, State and development news, slow-speed bulletins in English, Hindi and Urdu, a weekly bulletin of human interest stories, constitute other important bulletins of AIR covered by its own correspondents. In days when Parliament is in session, daily commentaries in English and Hindi review the day's proceedings in the two Houses. Since 1977 a weekly coverage has also been introduced. A similar coverage of State legislatures are broadcast for state capitals in the languages concerned.

The external services broadcasts are designed to project a true and objective image of the country to listeners abroad. They explain the country's point of view on matters of national and international importance. They also seek to acquaint foreign listeners with the ideas and achievements of India as an open society, as also its secular ideals. These

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broadcasts are equally meant to serve as a link with the people of Indian origin living or settled abroad.

AIR beams programmes for special audiences and occasions. Specific programmes are relayed for the Armed Forces, women and children, youth, students, industrial workers and rural and tribal people. Fourteen stations broadcast daily programmes for the Armed Forces. Fifty-five stations present programmes twice a week in regional languages for women with the objective of providing entertainment and imparting information on household topics. Programmes on family welfare, a very important sector of human progress, are planned and produced by 36 family welfare units at various stations of the broadcasting network, these programmes are integrated with the general programmes as well as those meant for special audiences like rural, folk, women, youth and industrial workers.

The early sixties saw a vast growth in rural broadcasting. Auxiliary transmitting centres were installed to extend the coverage of existing stations. Farm and home units were created at several stations. By 1965 every station of All India Radio started broadcasting special programmes specially for rural listeners for about 30 to 75 minutes every day. Besides, a daily programme on hard-core agriculture and weather reports are broadcast for 45 to 55 minutes from 64 farm and home units, located in different AIR stations. These programmes aim at providing educational and informational support to the intensive agricultural and rural development programmes. They also seek to disseminate new agricultural technology to farmers in their local languages or dialects, besides covering other subjects like rural cooperation, animal husbandry, poultry, fisheries and cottage industries. Thirty-one stations present specially conceived and cooperatively devolved programmes called the 'Farm School of the AIR' where instructions and guidance on farming is provided to listeners. In this programme lessons on subjects like rice and wheat cultivation, use of fertilizers, diary, poultry, fisheries and nutrition are given. The evaluation of these programmes have indicated that the audience find them extremely useful. It is interesting to learn from the record projects of agricultural universities that AIR's rural programmes are not only useful to the villagers but command credibility and acceptability. The imprint of AIR is best known by the terms radio seeds and radio fertilizers.

In order to provide a forum for the self-expression of the youth between the ages of 15 to 30 years, AIR puts out a programme for youth called 'Yuvavani' from 74 stations. This service provides an opening for the talents of this age group to present their viewpoints by participating in a wide range of programmes, talks, discussions, interviews, plays, features and music. Under this programme a youth news bulletins is also broadcast by the youths.

AIR is an extension arm of India's cultural activities. Its programmes include at least two plays a week. Besides, original plays, radio adaptations of outstanding stage plays, novels and short stories are also broadcast. Since 1956 outstanding plays from Indian languages are being transmitted in the national programme of plays. Other important links in this chain of programme of features which skits, etc. The national programme of features commenced in 1956 focuses attention on matters of national importance or interest in political, economic, social or cultural spheres. In fact, many people with a

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literary bent of mind lay great store on AIR's literary and cultural programmes and draw mental exhilaration from them.

AIR is becoming a good aid in school education. Most AIR stations broadcast programmes based on the school curriculum to reach students in interior areas. Radio support to university correspondence degree courses is also provided by several stations.

Sports events in India and abroad are covered by reviews, running commentaries and voice despatches. In metropolitan centres a daily sports service is put for 95 minutes covering all important sports events. In addition, two news bulletins, one in English and the other in Hindi of five minutes duration and weekly sports newsreels are also broadcast.

There are special occasions which attract special programmes on the national hook-up of AIR. These include the Republic day, Independence day, anniversaries, visits of foreign dignitaries or the visits of Indian dignitaries abroad.

Radio is a popular entertainer too. Vividh Bharati, a popular broadcast for the purpose, is transmitted from 31 centres, including two short-wave transmitters at Mumbai and Chennai. The total duration of Vividh Bharati is twelve hours and forty-five minutes on week days and thirteen hours and fifteen minutes on Sundays and holidays. The programmes which are generally acclaimed are music, humorous skits, short plays and features.

AIR introduced broadcasting of commercials on 1 November 1967. That is a part of marketing service, through it beings revenue too. Today the service is provided by twenty-eight centres. Advertisements are accepted in any language as tape-recorded spots of 7, 15, 30 and 60 seconds duration.

Radio as a mass media and the concept 'radio for all' will be roughly measured in terms of the number of radio receiving or transistor sets in the country. Since Independence these sets have increased manyfold to an aggregate of around 3 crores. The number may increase with the lifting of licence fee. In terms of diffusion rate it means nearly 4.4 sets for one hundred persons, still a figure below the minimum UNESCO norm of 5 sets for hundred people or one set for each family. In the Indian context, however, the redeeming situation is that one set can be used to serve a larger number of people beyond the household. In addition there are about 1.6 lakh community sets which operate in rural areas. Although the transistor revolution which has swept every part of the country has reduced the importance of community sets, some recent studies have underlined the need of continuing to have community receiver sets at least in selected areas. In the sixties when the community listening scheme was in full swing and assessed, it was revealed that the discussions in community listening and deliberations were excellent or good, and that participants learnt a 'great deal' or 'quite a lot'. Also these forums developed rapidly into decision-making bodies capable of speeding up common pursuits of the village.

The Government's interest in radio and its concern about its growth was reflected in the allocations to broadcasting in its successive five-year plans. As a result AIR grew in size and status. Today this national service comprises 86 stations including two Vividh Bharati commercials centres, one at Chandigarh and the other at Kanpur. In addition, the network includes two auxiliary studio centres at Bhubaneswar and Shantiniketan.

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AIR's programmes are beamed from 162 transmitters of which 126 are medium-wave. Speaking broadly we may say that AIR now serves about 90 per cent of the population and about four-fifths of the total area of the country. More than any other media, its sweep includes far flung areas like Leh in Ladakh, Tawang in Arunachal Pradesh and the distant islands like the Andaman, Nicobar and the Lakshadweep. One may hope that it is not in the distant future that AIR may reach its fullmoon day by claiming to cover all the areas of the country and its entire population.

Simultaneously AIR has also staged a leap forward in its software and research development aspects. Today it does face occasional fireworks or adverse comments of critics. It also has an intrinsic weakness of not enjoying high credibility because of its being a government controlled medium. Yet, AIR is considered by media authorities and researchers to have proved its worth and utility both as an informational channel and a development and cultural activist. Still more, it has provided healthy entertainment through its various light and humorous programmes. Extension research and other field surveys have already given great credit to radio as a credible promoter of a suitable climate for development and progress as also for having advanced farm educational and cultural renaissance. Its contribution in the form of transmitting useful and timely information, motivation and suggestions for rural development is conceded. Its sponsors claim that radio is helping to create climate of opinion in which social change can take place and people could be involved in the process. That is the crux of the problem. One can safely presume that along with TV, documentaries and farm journals, AIR will provide an adequate communication umbrella to the integrated rural broadcasts, feed-back interviews, 'meet the activists and innovators' and critics series, impacts studies, etc. Thus, AIR has an activising role in furthering India's culture, education, music and other practising arts. The increasing number of walkman transistors and the growing popularity of listeners' letters are obvious indications, though one may concede that improvements and innovations know no bounds in this very challenging spoken word medium.

ALL INDIA RADIO: AN OVERVIEW

Radio broadcasting is a Government of India monopoly under the Directorate General of All India Radio—established in 1936 and since 1957 also known as Akashvani—a government-owned, semi-commercial operation of the Ministry of Information independence, All India Radio's network had expanded by the mid-1990s to 146 AM stations plus a National Channel, the Integrated North-East Service (aimed at tribal groups in northeast India), and the External Service. There are five regional headquarters for All India Radio: the North Zone in New Delhi; the North-East Zone in Guwahati, Assam; the East Zone in Kolkata; the West Zone in Mumbai; and the South Zone in Chennai.

The government-owned network provides both national and local programmes in Hindi, English, and sixteen regional languages. Commercial Radio services in India, which were inaugurated in 1967, are provided by Vividh Bharati Service, headquartered in Mumbai. Vividh Bharati, which accepts advertisements, broadcasts from thirty-one AM and FM stations in the mid-1990s.

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India has an extensive network of medium wave and short-wave stations. In 1994 there were eighty-five FM stations and seventy-three short-wave stations that covered the entire country. The broadcasting equipment is mostly Indian made and reaches special audiences, such as farmers needing agroclimatic, plant protection, and other agriculture-related information. The number of radio receivers increased almost fivefold between 1970 and 1994, from around 14 million to nearly 65 million. Most radios are also produced within India.

The foreign broadcast service is a function of the External Services Division of All India Radio. In 1994 seventy hours of news, features, and entertainment programmes were broadcast daily in twenty-five languages using thirty-two short-wave transmitters. The principal target audiences are listeners in neighbouring countries and the large overseas Indian community.

Making Diversified Programmes

AIR's programmes have been diversified over the years. Today its Home Service programmes are transmitted for 3.91 lakh hours every year, excluding 1.76 lakh hours of Vividh Bharati programmes. In addition there are also external service transmissions which present programmes in 17 foreign languages and 8 Indian languages for over 56 hours daily to present India's viewpoint on important issues to listeners abroad. Radio is known as a popular music box especially of the common man. Formerly music and particularly classical music was largely the privilege of the princely families or music enthusiasts. Now all kinds of music—classical, tribal, devotional, light, vocal, orchestral, folk and film based can be enjoyed by anybody possessing the set. In all radio stations about forty per cent of the total broadcasting time is devoted to music, music appreciation programmes and music lessons. As a result AIR is helping to preserve and develop the musical heritage of the country. Its musical programmes also go a long way in acquainting the younger generation with our classical tradition and help them to learn music through radio. AIR is seeking to scout new talents continually through regular music additions as well as annual music competitions. Young and promising artists of higher grades are regularly featured in public concerts as well as in zonal hook-up programmes. Classical music programmes comprise a weekly national programme of music which presents to the nation music by leading practitioners of both Hindustani and Karnatak schools of music. As a promotional measure, a festival of music, known as Radio Sangeet Sammelan is also organized every year. The recordings of these concerts are broadcast on AIR's network in the country. One of the significant achievements of AIR's national programmes in music as also of Radio Sangeet Sammelans is integration through the interaction of the two major styles of Indian music—the Hindustani and Karnatak. Eminent artistes as well as the more promising younger talents in both styles are presented in these programmes which are beamed on the national network.

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AIR beams programmes for special audiences and occasions. Specific programmes are relayed for the Armed Forces, women and children, youth, students, industrial workers and rural and tribal people. Fourteen stations broadcast daily programmes for the Armed Forces. Fifty-five stations present programmes twice a week in regional languages for women with the objective of providing entertainment and imparting information on household topics. Programmes on family welfare, a very important sector of human process, are planned and produced by 36 family welfare units at various stations of the broadcasting network. These programme are integrated with the general programmes as well as those meant for special audiences like rural, folk, women, youth and industrial workers.

The early sixties saw a vast growth in rural broadcasting. Auxilliary transmitting centres were installed to extend the coverage of existing stations. Farm and home units were created at several stations. By 1965 every station of All India Radio started broadcasting special programmes for rural areas. Today all the stations broadcast programmes specially for rural listeners for about 30 to 75 minutes every day. Besides, a daily programme on hard-core agriculture and weather reports are broadcast for 45 to 55 minutes from 64 farm and home units, located in different AIR stations. These programmes aim at providing educational and informational support to the intensive agricultural and rural development programmes. They also seek to disseminate new agricultural technology to farmers in their local languages or dialects, besides covering other subjects like rural co-operation, animal husbandry, poultry, fisheries and cottage industries. Thirty-one stations present specially conceived and cooperatively developed programmes called the 'Farm School of the AIR" where instructions and guidance on

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farming is provided to listeners. In this programme lessons on subjects like rice and wheat cultivation, use of fertilizers, dairy, poultry, fisheries and nutrition are given. The evaluation of these programmes have indicated that the audience find them extremely useful. It is interesting to learn from the record projects of agricultural universities that AIR's rural programmes are not only useful to the villagers but command credibility and acceptability. The imprint of AIR is best known by the terms radio seeds and radio fertilizers. In order to provide a forum for the self-expression of the youth between the ages of 15 to 30 years, AIR puts out a programme for youth called 'Yuvavani' from 74 stations. This service provides an opening for the talents of this age group to present their viewpoints by participating in a wide range of programmes, talks, discussions, interviews, plays, features and music. Under this programme a youth news bulletin is also broadcast by the youths.

Bringing Radio in Support of Women's Empowerment

If the child has to be developed as a national resource and if improvements in the health of mothers and children are to be achieved, it is essential that individuals, the families and the community participate in affordable and low-cost health care interventions. This calls for some behavioural changes in individuals. Professionals with their knowledge, attitudes and practices (KAP) studies in recent years have established that to bring about any change in behaviour, attitude change is often a prerequisite. Many other studies in the field of agriculture and market research corroborate these findings. People interested in tangible returns allocate large sums of money to sell their ideas. Radio, TV and motion pictures are used more and more in the service of marketing both products and ideas. The men behind these media can, and do, inform, educate, modify attitudes and also entertain simultaneously.

With the belief that education is an essential component of every human development endeavour, UNICEF in India has been trying to facilitate acquisition by media and other specialized groups of the knowledge and skills in support of development of children and women. Planning and providing motivational information, ensuring its dissemination and the resultant feedback, devising and demonstrating appropriate communication interventions, helping improve the communication abilities of various media, adapting and exploiting the traditional media resources and encouraging both government, as well as voluntary agencies, to become active partners in advocating and promoting the cause of women, children, youth, the destitute, the disabled and the downtrodden have been its basic objectives.

Explaining Beginning of an Experiment

Recognizing the potential of radio in India, UNICEF decided to put it to good use in order to overcome the problem of motivating and educating large masses of widely dispersed rural people and to help improve their lives through some innovative programming on maternal and child health care. In cooperation with the Ministry of information and Broadcasting, and the Ministry of Social and Women's Welfare, UNICEF initiated in 1982 an experiment in field-based software development for radio. As a result a radio workshop was held at Koraput. It helped organizers learn many lessons. The next workshop at Thiruvananthapuram in December 1982 was more tightly organized and

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proved to be the second step in learning the use of radio for maternal and child care. Although each successive workshop has something to contribute to our learning experience, a clear strategy has started to emerge by the time the third workshop at Rohtak was over.

With the planning of the firth workshop at Lucknow, the experiment has already majored into a project. The series of experiments in orientation has not only provided a workable formula for the improvement of radio programming for child development, but has also cemented an already promising partnership with the Ministry of Information and Broadcasting, and opened up new areas of cooperation with State Governments and other non-governmental resource institutions at sub-national and local levels. The approach has been flexible and responsive to local situations and therefore the formula always remained under evolution.

Explaining Orientation Project Strategy

The radio orientation project focuses thematically on 'The First Year of a Child's Life', so that the content does not become too ambitious and therefore ambiguous. This helps the organizers keep in sharp focus the critical subject-matter areas of information and education that are vital for ensuring the survival and proper growth of a child with better health prospects for the mother and, therefore, the family in the long run. The broad objectives the project aims at are:

- *Promoting services for maternal and child health care*: The communities in rural and semi-urban areas and unaware of low-cost, yet highly effective, technologies and services, the time and places of their availability, and the circumstances under which they should be used. The project strives to use radio as a medium for transmitting information related to the existence of such technologies. It is also supposed to eradicate incorrect nations and misconceptions about certain health and nutrition practices in the community.
- *Educating and motivating people to act*: Adoption of a healthy lifestyle is a prerequisite for ensuring child survival and better development of rural families. The project aims to achieve this by effective dissemination of information through radio and improving listeners' knowledge of health. It attempts to demonstrate that radio can be a positive force in bringing about changes in behaviour and action.
- *Providing support to front-line workers*: The success of the child survival and development (CSD)—related programmes depends largely on the capabilities of the grass-root level workers. Providing them a continuing education, keeping them up-to-date and giving them ongoing support in successfully undertaking their tasks is another objective of the radio orientation project. This also lends prestige to institutions of community workers and helps legitimize their role in the community.
- *Fostering community participation*: The radio station participating in the project is expected to generate community discussion and also the feedback for media producers and programme administrators. The participatory use of radio (discussion based feedback and answering questions) gives rural listeners a greater sense of confidence, self-respect and strength. It is the basic attributes of any

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community-oriented programme. This facilitates organization of the unorganized into special-interest groups enabling them to participate in community welfare activities and work as watch-dogs of community services.

- *Orienting the broadcasters and decision-makers to the subject-matter of maternal and child health-care (MCH)*: The radio project is expected to facilitate a constant interaction between the subject-matter specialists, the broadcasters and the decision-makers in the government to bridge the communication gaps in areas of MCH.
- *Demonstrating the value of 'action research' in planning and production of media*: Systematic study, incorporated into an operational programme, the results of which are fed back directly and immediately to the operational staff to help them improve the effectiveness of their activities is a sound principle of media production. The project is to demonstrate the value and importance of team work in media production; to provide on a continuing basis a sound base for fruitful interaction between the media planners and producers, subject-matter specialists, the decision-makers and administrators, the field workers and the audience for the ultimate benefit of the community.
- *Sensitising broadcasters and decision-makers to the problems of women and children*: The project aims at providing information input in planning and production of need-based and community problem-oriented programmes. An interaction with the target audience and programme beneficiaries is expected to bring about a willingness on the part of radio programmers and service departments to constantly review and further improve their programming. The crucial element of "empathy" resulting from face-to-face interaction and feedback would enable communicators as well as decision makers to adjust their reactions and make the programmes relevant to the needs of the people.

Undertaking the Planning or a Project

The hallmark of a successful media support project for MCH extension is adequate planning, full commitment of government departments, community involvement including political support. Cooperation for better communication in support of child survival and development services was first discussed with the Ministry of Information and Broadcasting in 1980-81. After continued deliberations for field-based experimentation in software development, the Ministry agreed to the proposal. With the success of the first few experiments, the Ministry concurred with the proposal of actual programming commitments on the priority themes identified during the workshop. This commitment forms the basis of the project. The partnership between UNICEF and the Ministry of Information and Broadcasting gets further impetus with the active involvement and support of State Governments through their departments of Social Welfare, Health and Rural Development, other non-government organizations and media agencies. The project involves the management and coordination of many disparate activities and, therefore, at the outset an assessment of management needs and capabilities is made to determine the existence of requisite resources in men and material in a particular area identified for the project. UNICEF, the All India Radio (AIR) and the nodal state department together work out the details of the proposal. With the success of

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the first few experiments, the Ministry concurred with the proposal of actual programming commitments on the priority themes identified during the workshop. This commitment forms the basis of the project.

Undertaking Audience Profiling

Research is essential to exactly identify the audience, and its demographic composition, problems related to a specific subject-matter area, the prevailing knowledge, attitudes and practices in the areas of Child Survival and Development Revolution (CSDR), the resources and limitations, etc. and also the radio/media exposure patterns of the community. Presented as a backgrounder the profile helps in determining the message content of radio programmes. A detailed guideline is provided to the identified resource institutions to conduct the study and prepare a profile report to be presented at the beginning of the radio workshop. Subsequently this also serves as reference material for the media to produce audience targetted programmes.

Explaining Media Orientation and Message Development Workshop

This critical phase of the project aims at identifying and formulating valid, credible and acceptable messages for the benefit of the target audience. The workshop is held for sensitizing all concerned to the problems of women and children in the area, to orientate them in the use of radio as a supportive medium in the delivery of basic services and to enable them to interact with the listeners and identify basic communication needs so as to build up an area-specific and need-based broadcast series with a definite strategy for the widespread dissemination of identified messages with ensured dissemination of identified messages with ensured audience feedback. These workshops usually last for six days. To ensure full participation of grass-root workers, the workshop is invariably conducted in the regional language and a participatory approach is used throughout. At the outset the workshop objectives and its methodology are deliberated upon. Following this, the audience profile is presented on the first day.

Field Visit

With the presentation of audience profile the participants, particularly the media people and the subject-matter specialists, gain some insight about the audience. These vague insights need to be given a more factual base before any messages can be determined. The participants are divided into small groups of 8-10 persons each with at least one representative of each of the categories represented in it. During the next two days a systematic social investigation designed to discover the demographic characteristics of the target and listening audience, the specifies of pre-natal, natal and post-natal practices and an analysis of predispositional knowledge and attitudes to design a genuinely persuasive programme series, is carried out. The participants are provided with a comprehensive guideline for this purpose. They visit the identified village on both the days and interact with the people to gather first-hand information about them.

The Participants

The workshop brings together those who prepare the broadcasts, who provide the technical subject-matter knowledge and those who could use them for better delivery of

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child-related services. A cross-section of field functionaries and officials with a preponderance of frontline workers of the departments of Social Welfare, Health Services and Development, a group of programmers from radio stations of a common linguistic area, other media people and representatives of voluntary agencies working with the community in the area form the participants of the workshop. Their total number usually ranges from 50 to 90 depending on the expanse of the project area determined by the linguistic and cultural homogenity within the primary service area of the radio station selected for the project.

Field Testing of Radio Programmes

Most producers believe that they know what their audience likes, understands and accepts. To an extent they are right. But no producer is infallible particularly when producing a programme on subjects new or unfamiliar to the audience. The workshop gives an opportunity to radio programmers to field-test their programmes on a sample audience in order to avoid any programming failures. This only validates their programming approach as they try to establish if any aspect of the programme is not communicating effectively and why it is so. The radio station of the project area provides one or two sample programmes. On the second day of the field visit these programmes are played back to a sample audience to discover how far they have understood the programme and can recall the essential elements of the message. The interviews for this purpose are conducted on the basis of guidelines provided but no structured schedule as such is produced before the audience. The instant feedback is the first step towards getting the message delivered and accepted. The producers get reoriented to the sound principles of media production.

Identifying Information Needs

The findings gathered by the participants during the field visit which, when analysed skillfully, bring out the communication needs of the audience. They must be translated into messages. The participants deliberate in groups on the observations they have made and try to analyze them systematically. The format circulated earlier enables the groups to define in unambiguous terms the problems observed, the present-day knowledge status of the audience, their perceptions and predispositions about the problems and their solutions. The exercise gives an inventory of information needs which leads the participants to prepare widely acceptable messages.

Preparation of Messages

Further continuing their work in groups the participants work out the topics based on the identified problems on which the programmes should be broadcast. While suggesting titles the groups also work out the scope of each broadcast. Subject specialists provide the technical information to be covered under the broadcasts. Each broadcast topic divided into sub-topics has a well-defined scope giving points to be covered under each head. With each topic the groups also suggest a few leading questions. These serve the twin objectives. Apart from providing guidance to the subject specialists, the script writers and the programme producers to answer these questions, they serve as a lead to the group animators to initiate discussion at the end of each broadcast. These group reports

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are integrated at the end of the workshop so that an all-agreed series of messages/topics for broadcasts is given to the radio station.

Identification of Support Media

Radio has some limitations. It lacks visual dimensions, broadcasts cannot be used as reference material, its signal may be weak or distorted, resulting in poor reception or no reception at all. It was, therefore, considered appropriate to supplement the radio broadcasts with some other media channels. Hence the workshop devotes one full session on identifying support media to be disseminated in synchronization with the radio broadcasts. This has tended to make it a multimedia project. At the workshop the photographs, posters, and publications are displayed. The groups go through them and deliberate on the possibilities of involving one or more of these and other media. Low cost publications, posters and folk media are invariably recommended by the participants; particularly the print medium has now become more or less an integral part of the project.

The Workshop Outcome

The workshop in its final session spells out all the details for successful implementation of the project. Based on the audience feedback the days, timing and the language of broadcasts, the procedure to ensure full utilization of the media, the number of listening groups to be organized and other related details are spelt out. Also a local steering committee is set up to oversee the implementation of the project.

Explaining Media Accessibility

Although aggregate figure for this country may show a high proportion of radio ownership yet much of the intended audience of CSD messages does not have an access to radio. This is particularly true of rural women who, despite the availability of a radio in the family, never get an opportunity to listen to it. To overcome this difficulty the mode of organized group listening has been incorporated in the project. The women are organized in to small groups to meet regularly at the appointed hour, on the identified day each week and to listen, discuss and decide on action, if any, on the messages broadcast. Anganwadi, Integrated Child Development Services (ICDS centres)—the newly emerging institution of women's and children's welfare at the village level, the adult education centres, women's Charcha Mandate, Balwadis, etc. wherever they exist organize the women into listening groups. Child survival and development is not the exclusive concern of women only and therefore, men are also encouraged to form their own listening groups so that the process of decision-making at family/village level is facilitated. Listening groups work under the leadership of trained animators. Each of these groups is provided with a transistor radio set. The messages are repeat-broadcast for men, under the regular 'Farm and Home' programmes during evening hours. All other support media are diffused in the community through these listeners' groups only.

Undertaking the Training of Group Animators

The essence of group listening is organization. The group members must be prepared to assemble, listen, discuss and learn. Organization of large scale groups require a high

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degree of field-work, staff time and management skill for trained group leadership and the animators receive training in these skills. Their training curriculum covers topics on group organization, the discussion process, its importance, the role of group animators and members in field communication, use of support material, discussion leadership and eliciting feedback etc. Core trainers from resource institutions in the project area are imparted this training in a participatory and role-playing manner. They in turn train the animators at block level and impart them the skills in group discussion.

Explaining Assimilation and Diffusion of Messages

The facts disseminated through mass media become part of people's behaviour only when these are deliberated upon with persons of confidence. Organized listening provides the listeners a forum where they can receive the messages, exchange their views on them, get clarified the new information and record their reactions on it. This facilitates the process of decision-making as rural communities are known to take decisions only collectively. People learn better as they pool their experiences, seek and offer clarifications on different perceptions and interpretations. At the end of discussion, the learning becomes part of one's thinking process which is more likely get transformed into practice. In most cases Anganwadi workers happen to be the group animators and they routinely visit different families each day. This help in diffusion of information among the families. The broadcasts provide them enough subject-matter to talk about during the next six days of the week. Thus, while the media update the knowledge of these front-line workers, their discussions and home visits facilitate diffusion of new knowledge in the community. Other community workers also derive a similar advantage out of these media exposure.

Understanding the Organization of Feedback

Discussion always result in emergence of some points requiring further information or clarification. Project takes care of this quest for knowledge of the listeners through written feedback to the radio station. The group are supplied with pre-addressed, pre-stamped letter-cards, with a very brief questionnaire and enough blank space. At the end of each discussion following the broadcast the animator records the reactions of the group on this card and uses the blank space for writing other details to be fed back to the radio programmes, the subject experts or the service departments. These letters are mailed to the radio station. This makes it a two-way communication which helps the producers produce need-oriented programmes, keeps the experts in touch with their clientele and helps the government departments streamline their services.

Undertaking Monitoring

While monitoring helps keep track of the project implementation and its reception by the people, evaluation helps us gauge whether the programme of broadcast could achieve the objectives it was designed to do. The responsibility is assigned to an independent institution, not responsible either for the production of media, or its diffusion or delivery of services for which the media may generate some demands at community level. While the feedback letters help in monitoring the broadcasts to a large extent, the field investigators visiting the groups and the villages monitor the group-working, animator

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leadership, the people's reactions and their participation in follow-up. Evaluation is carried out at five different levels of organized listeners, unorganized listeners, non-listeners, the group animators and village families. It deals with listening comprehension, and acceptability of messages which influence action or behaviour. This invariably helps in assessing the success or failure of the project and the reasons for the same so that necessary corrective measures are taken for future planning.

Undertaking Follow-up

At the end of the broadcast series, the All India Radio, the cooperating government departments and related organizations review the outcome in the presence of UNICEF representative. Monitoring and evaluation reports help them in taking appropriate decisions regarding the continuance of the programme. So far 14 such projects have been initiated involving 52 radio stations covering 87 districts in 17 states. With almost all the radio stations where the broadcast series have concluded, the broadcasts on mother and child health care and development have become a regular programme. They are being broadcast at the time and days identified by the 10660 listeners' groups from as many villages. This only speaks of the popularity of the programmes initiated as experiments with active involvement and support of the Ministry of Information and Broadcasting, UNICEF and the State Governments.

Radio in India: Revisited

The discovery of radio added a huge dimension to the state of mass communication. Simultaneous broadcasting of the spoken and taped word and music to millions of people in far flung places became a reality and a single big step in the direction of evolving a global village. Because of its radiation potentiality it also helps to rush news to people on the move as also to distant audiences. Reinforced by powerful transmitters on land and satellites in the sky, and availability of cheap sets or transmitters and cassettes operating as instruments of field and feedback communication, the radio has become the principal medium of mass communication, entertainment and distant education in developing countries. As a comparatively low cost spoken word medium, it has cut across the barriers of illiteracy. In the third world radio is being used signally where TV is not fully developed as the premier means of extension, education and entertainment. This portable box has become a constant companion for farmers, workers, travellers and sports lovers and for all those who are interested in news, music, drama or quiz programmes, farm bulletins or views of eminent persons on public affairs. Because of its low cost and easy availability, it is a common mans paradise and for poor people a symbol of social respectability as well.

Historically, radio is the result of many researches. In 1895, Marconi perfected wireless telegraphy, working on principles developed over the preceding decades. Twelve years later, Lee De Forest in USA invented the vacuum tube which made sustained radio transmission possible. Wireless telegraphy and the radio telephone made rapid strides in maritime and other uses and received great impetus as a means of military communication and propaganda during the First World War. Wireless transmission of verbal messages alone however did not constitute radio broadcasting. It lacked music, an element which was lent by the construction of a radio music box by the

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Radio Corporation of America in 1916. With the package of these inventions, the word radio thereafter came to mean the sending of words, sound and music through the air by the radiation of electro-magnetic waves. With the coming of TV it came to mean in contrast, simple sound broadcasting, as distinct from the broadcasting of pictures. Combined, these two media are known as the electronic media—the principal channels of mass communication in advanced countries as also in developing countries.

It was not until a few years after World War I that the world properly entered the broadcast era. The first regular broadcasting station was set up in Pittsburg in 1920 in USA, followed closely by transmissions by the Radio Corporation of America. Two years later, the well-known British Broadcasting Corporation (BBC) came into being.

Relevant Beginning in India

Although India was a dependency, she was among the earliest countries in the world to adopt broadcasting. Its manifestation was first in the form of an experimental broadcast of a special programme of music put out by the Mumbai office of the Times of India in collaboration with the Posts and Telegraphs Department on 1 August 1921. Then commenced the Phase-Initiated by the radio clubs of Mumbai and Kolkata and by YMCA at Lahore. This type of adhoc broadcasting, however, lasted only up to 1927. Financial difficulties came in the way. Ultimately, on the request of these clubs, a new mode of broadcasting ensued in the form of a regular service initiated by the Indian Broadcasting Company Limited, a private concern. Even this venture could not last long and the Company went into liquidation in 1929 despite the fact that 7775 licences were in force and the radio stations especially of Mumbai and Kolkata were functioning effectively. The Inchcape Committee suggested the closure of broadcasting but the government under the pressure of public and trade first agreed to continue the service and then took over in 1930 to continue broadcasting under the Indian State Broadcasting Service. In addition to Mumbai and Kolkata stations which already existed, a third station was commissioned at Delhi. Encouraged by the experiment, the government decided to place broadcasting on a permanent footing in 1935. Mr. Lionel Fielder from BBC was appointed as the first Controller of Broadcasting. In 1936, the service was redesignated as All India Radio (AIR). Since then broadcasting made rapid strides and the number of licenses rose from 10,872 in 1933 to 92,782 in 1939, when World War II broke out.

Initially placed under the department of Industries and Labour and later transferred to the Department of Communication, the administration of broadcasting was ultimately entrusted to the Department of Information and Broadcasting in 1941. Two years later AIR's headquarters moved to the beautiful building constructed at Parliament Street, New Delhi in 1934.

Notwithstanding many potentialities of medium AIR, during the early period of its history, operated essentially for entertainment. In that respect, the programmes of Mumbai and Kolkata stations had a cultural learning and were qualitatively good. These programmes attracted some of the best talents. But without acoustics, the programming was more one of trial and error, though in the process the staff gained a lot of professional experience. In the Mumbai station good programmes of dramas and Western and Indian music were tried. In course of time, the programmes were further diversified by the addition of school broadcasts and rural programmes. Reading from

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good literature had already come in vogue. In 1935, the broadcast of time signals was introduced and in the following year the famous Colaba pip.

Explaining the War Publicity Arm

With the breaking out of World War II, AIR had to bear a huge burden of the war publicity. AIR was recognized as a vital source of news and views, covering events at home and abroad. This made the government set up additional transmitters including 200 short-wave transmitters, probably the first of their kind in this part of the world. The significant aspect of development programmes included the organization of its second unit of broadcasting—the External Services—and the expansion of the news services and transmission hours. As a result a wide variety of programmes like talks and features were introduced. Centralized news bulletins in various Indian languages also commenced from Delhi. These were initially in Tamil, Telugu, Gujarati, Marathi, and Pushto in addition to the earlier bulletins in English, Hindustani and Bengali, making a total of 27 news bulletins a day. By this time AIR gained popularity in all big towns.

Monitoring of foreign stations was another responsibility which came to be entrusted to AIR after World War II. The Monitoring unit worked from Simla for the most part. Prior to Independence, some of the princely states also started running their broadcasting stations. At the time of partition of the country in 1947 India had 9 stations, 3 of which were located at Dacca, Lahore and Peshawar (places which were transferred to Pakistan in 1947). The total number of broadcasting receiving sets was 2,76,000.

Explaining High Tributes

Tributes paid to the medium of radio by three eminent personalities of India during the past speak eloquently of what Indians felt about radio even in the initial stages of its history. Pandit Jawaharlal Nehru enthusiastically hailed, "Forward Radio", when he wrote in the visitors' book at the Mumbai Station at the time of inaugurating the educational programme in 1933. Sarojini Naidu, the Nightingale of India, was rather more poetic in her entry a week later: "To harness the ether for the service of those who dwell upon the earth is one of the loveliest services that the modern age can render to humanity. So upward Radio". Rabindra Nath Tagore, our Noble Laureate, wrote a special poem entitled "Akashvani" for AIR in 1938 on the inauguration of the Kolkata short-wave transmission.

Listing Terrestrial Radio in India

FM Radio

91.0 — Radio City Bangalore (Karnataka) IN
91.9 — Gyan Vani, Coimbatore (Tamil Nadu) IN
91.9 — Radio Mirchi, Ahmedabad (Gujarat) IN
92.5 — Go 92.5, Mumbai (Maharashtra) IN
93.9 — Radio Mirchi, Pune (Maharashtra) IN
98.3 — Radio Mirchi, Delhi (Delhi) IN
98.3 — Radio Mirchi, Bombay (Mumbai) (Maharashtra) IN
98.3 — Radio Mirchi, Madras (Chennai) (Tamil Nadu) IN
98.3 — Radio Mirchi, Calcutta (Kolkata) (West Bengal) IN

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98.4 — Radio Mirchi, Indore (Madhya Pradesh) IN
102.6 — AIR FM Rainbow Delhi (Delhi) IN
105.6 — Gyan Vani, Delhi (Delhi) IN.. educational
105.6 — Gyan Vani, Bombay (Mumbai) (Maharashtra) IN.. educational
105.6 — Gyan Vani, Lucknow (Uttar Pradesh) IN.. educational
105.8 — Suryan FM, Madras (Chennai) (Tamil Nadu) IN
105.8 — Suryan FM, Coimbatore (Tamil Nadu) IN
106.4 — AIR FM Gold, Delhi (Delhi) IN
106.8 — Suryan FM, Tirunelveli (Tamil Nadu) IN
107.4 — Gyan Vani, Allahabad (Uttar Pradesh) IN.. educational
107.6 — Gyan Vani, Bangalore (Karnataka) IN.. educational

AM Radio

666 100kW — AIR Radio Delhi A, Delhi (Delhi) IN
819 200kW — AIR Radio Delhi B, Delhi (Delhi) IN
1215 — AIR National Channel rep., Delhi (Delhi) IN
1368 10kW — AIR Radio Delhi C, Delhi (Delhi) IN
15661000kW — AIR National Channel, Nagpur (Maharashtra) IN

Internet Radio, India

Web Radio — Dishant.Com Radio
Web Radio — EBC Radio
Web Radio — India Radio
Web Radio — India Stereo.. hindi/Pakistani music
Web Radio — Mehfil Remixes.. Bollywood remixes
Web Radio — Nazrana Radio
Web Radio — Radio of India
Web Radio — Radio Xiaos Hits.. Bollywood hits
Web Radio — Radio Xiaos Remixes.. Bollywood remixes
Web Radio — Rza Radio.. Hindi Bhangra remixes
Web Radio — TeluguFM.. Hindi music
Web Radio — Thenisai—A.R. Rahman.. CHR-Tamil movie hits Tamil
Web Radio — Thenisai—llaiyaraja.. CHR-Tamil movie hits Tamil
Web Radio — Thenisai—Oldies.. oldies Tamil
Web Radio — Thenisai—Tamil FM.. CHR-Tamil pop Tamil
Web Radio — Vishwabharti.. news/talk/info

Short-wave Radio in India

(Swave.) — BBC Aajkal Service
(Swave.) — BBC Hindi Service
(Swave.) — BBC Tamil Service
(Swave.) — BBC Vivechna Service.

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Recommendation of FM Radio Committee in India

Licensing Process

The Committee is of the view that the open auction bid process was not suitable for auctioning of the frequencies and it did not yield the desired results. Various legal challenges were raised in connection with the open auction bid process followed in case of Phase-I of the liberalization of FM broadcasting. The Committee recommends that adoption of tender process for radio licenses is more suitable for the following reasons:

1. It is a standard and simple process followed by the Government in numerous sectors whereby sufficient experience has been garnered. The process is also judicially well recognized.
2. It is an internationally well-accepted process.
3. It is the preferred process, specifically for broadcast licenses. It is one of the prescribed processes in case of auction of spectrum licenses in Australia and is also followed in the United Kingdom. The European Community recommendation on Independent Broadcast Regulator also envisages a tender process for broadcast licenses.

The License process shall consist of the following rounds:

(*a*) The first round should be the prequalification round and only bidders complying with the financial and technical eligibility criteria specified in the tender documents and as certified through a viability/sensitivity study by an Eligible Financial Institution/Bank should qualify for the next round. The security for participating in this stage should be the earnest money deposit as specified in the tender document. The security amount should be in line with Phase-I tender document.

(*b*) After the pre-qualification stage, the financial bids of the qualified applicants should be opened at a notified time and place to determine the Entry Fees.

The bid license amount must be based on the business plan and the security for the same should be in the form of an irrevocable, unconditional and confirmed bank guarantee for the full amount of the quoted license fees. The bank guarantee shall be the security for the period from the date of application till the date of payment in full of the entry fees (i.e. the date of allocation of frequency).

In the tender process the entry fees could naturally be different for each bidder. The number of highest bidders that equal the number of frequencies available would automatically win the frequencies at each centre (e.g. if there are seven frequencies available at a centre, the seven highest bidders would be allotted the frequencies).

Immediately upon award of the bid, 25 per cent of the entry fees should be payable and the frequency should be allocated only upon payment of the balance amount of the entry fees.

License Fees

The fixed annual license fee (that escalates annually at the rate of 15 per cent) determined by the auction procedure in Phase-I of FM Licenses for Private Broadcasters has proved

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to be unviable. In such a scenario, migration to a one-time entry fees plus revenue sharing model, as in the case of cellular licenses (Telecom) in India, is the most suitable option.

Entry fees: The Committee recommends that the entry fees should be determined by a competitive bid process that will reflect the true market value of the frequency.

Revenue Share: In light of the fact that:

- The Tenth Plan has also envisaged a revenue share mechanism in radio.
- The revenue sharing arrangement has been tried in a number of instances in India (like Telephones/Major ports etc.) and in the media sector as well (in case of DTH).
- Revenue understatement may be a cause of concern in the case of large public utilities. But radio is comparatively a small local industry with much smaller capital investment and revenue flows. The only form of revenue in the radio industry is in the nature of advertising and opportunities of revenue understatement are therefore much less in comparison to an infrastructure industry like electricity or oil.
- Detailed guidelines have been formulated in relation to related party transactions in Accounting Standard 18 of the Institute of Chartered Accountants of India.
- Internationally the revenue share model is used in spectrum allocation (as in Australia) and broadcast licenses.

The Committee recommends a revenue share of 4 per cent of gross revenue. This revenue share shall be subject to review by a committee every five years and may be increased/decreased, depending on the then prevailing market conditions. Such revision, covered under the agreement, will not be considered as a change in law.

Duration of License

The duration of the licenses in Phase-I of the award of PM broadcast licenses was fixed at ten years and no extensions were permissible on any grounds whatsoever. Internationally, the initial period of license is lower (e.g. in Canada the period is seven years, in UK it is eight years). However, in most countries, renewal of the licenses is permitted, which taken together with the original license period, would mean that the term of the license extends more than 10 years (e.g. in Canada renewals of license for terms not exceeding seven years is permitted while in UK licenses are renewable for one term not exceeding eight years, after the completion of the first eight years of license).

The Committee recommends that the license would be valid for a period of 10 years from the date of grant of operational license by WPC, as in the case of Phase-I. The Committee also recommends that the renewal of license be permitted for a further period of five years, subject to satisfactory performance by the licensee and provided that no default has occurred during the license period. This assessment and recommendation for renewal of license will be made by the independent regulator to the Government, once the regulator is in place.

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Multiple Licenses in a City

In Phase-I the licensees were not permitted to own multiple frequencies in the same city. The recent trend internationally is towards abolition of such restrictions, as evident in (say) the Canadian Commercial Radio Policy, 1998. Due to non-viability of market in the Indian context, the restriction on multiple licenses in the same centre needs to be reviewed, without loosing sight of the potential for monopolies/oligopolies.

Therefore, the Committee recommends that:

- The number of frequencies that an entity, directly or indirectly, may hold in a particular centre be restricted to 3 or 33 per cent of the total licenses available in the centre, whichever is less.
- No entity shall hold more than one frequency (license) for news and current affairs in any one centre.
- Further, such additional licenses should be permitted only if the total number of frequencies available in a centre to establish a broadcast station (including frequencies in Phase-I) is equal to or more than six.

Total Number of Frequencies that an Entity May Hold: Containing Monopoly

The total number of frequencies that an entity may hold, directly or indirectly, nationally in each phase should not be more than 25 per cent of the total number of frequencies being tendered during the phase. The bidder should at the time of submitting a bid furnish a declaration to the effect that it shall not accept bids for more than 25 per cent of the frequencies offered in any phase.

An undertaking should be said to be in a dominant position, if it holds more than 25 per cent of the total operationalized licenses in the country and in the event of abuse of dominance by such dominant undertakings, the Government or the regulator, as the case may be, should have the power to order the sale of the licenses, through a tender process, to other undertakings that are not connected in any manner whatsoever, with any dominant undertaking. This condition of reserving the right of the Government or the regulator (as the case may be) to break up a monopoly, should be part of the tender documents so as to minimize the chances of litigation. The content plan for each separate frequency at the same centre being bid for, by the same bidder must be different to ensure wider availability of choices to the listeners.

The licensees would neither be permitted to network among the multiple channels in one centre, nor would they be allowed to network with another licensee in the same centre.

Each license should constitute a separate undertaking and licensees should maintain separate accounts for each frequency allocated to them. It should be the endeavour of each licensee to properly segment the expenditure with reference to each license in accordance with the applicable accounting standards or guidelines issued by Institute of Chartered Accountants of India.

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Networking

Networking or chain broadcasts means simultaneous transmission of programmes by various broadcast stations (transmitters). Licensees in Phase-I were not permitted to Network except on important occasions with the prior permission of the Government.

In light of the fact that networking can significantly reduce the Capital Expenditure and Operating Expenditure of a broadcast station (especially in small cities), we recommend that networking be permitted. We believe that the market mechanism will ensure differentiation of content reflecting listener's choice.

Please note that Networking be permitted only amongst the broadcast stations of the same entity and not across the licensees. Furthermore, networking should not be permitted in the same city.

News and Current Affairs

Phase-I licensees were not permitted to broadcast news and current affairs. The Committee recommends that the restriction on news and current affairs should be lifted and the committee strongly recommends that the AIR Code of Conduct and the applicable industry codes should be strictly followed. The violation of any aspects of these codes would result in the immediate revocation of the license.

Co-location

Co-location, in this particular context, is the term used to mean locating the transmitting setups of various broadcasters of a particular city in the same premises and sharing the common tower. This term gathers more significance in the situations of lesser frequency separation between the channels allotted for the same city. The basic idea behind co-location is that the Effective Radiated Power (ERP) of all the channels would be nearly the same and since they are located at the same site, they will be attenuated similarly with the distance thus maintaining the same protection between the channels.

In this context, following observations are made:

1. Co-location in metro cities was mandatory in Phase-I. The objective was to increase the availability of frequencies by spacing them 400 kHz instead of 800 kHz.
2. Most of the representations received by the Committee have opposed co-location due to the following reasons:
   (*a*) For co-location purpose, it is necessary for private broadcasters to form a consortium.
   (*b*) It is very difficult to form a consortium of private broadcasters competing with each other.
   (*c*) If a private broadcaster backs out, his share of cost on common infrastructure would have to be borne by the remaining ones.
   (*d*) Private broadcasters have to bear substantial cost on studio-transmitter link as in co-location case, the studio setup would mostly be at a different location.
   (*e*) There are number of other operational difficulties.

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In view of the above difficulties expressed by the private broadcasters, it is recommended that co-location may not be made mandatory in Phase-II.

Reserve Entry Fees

In Phase-I the Government divided the centres (cities where frequencies were offered to private bidders) in five categories for the purposes of license fee: A+ (reserved license fee Rs. 125 lacs), A (reserved license fee Rs. 100 lacs), B (reserved license fee Rs. 75 lacs), C (reserved license fee Rs. 50 lacs), and D (reserved license fee Rs. 20 lacs).

In light of the following:

Internationally (e.g. in case of Spectrum Allocation in Australia) the Government is free to determine a reserve price in case of scarce resources like frequencies so that due to imperfections, the market does not grossly undervalue the frequencies. In Phase-I also, some licenses were granted to the bidders at the reserve price, as there were no other applicants. Even internationally, instances wherein there is only one bidder for a particular frequency are quite common.

However, the purpose of such reserve price is again not meant for revenue maximization but only to prevent gross undervaluation. Reserve price must be objectively calculated on pre-published criteria in the light of alternate and probable uses of the frequency. It should necessarily reflect the lowest permissible price.

The Committee recommends that the historical reserve price of Phase-I be followed. The Government can consider revising the reserve price in subsequent regimes.

Foreign Investment

The Committee is in favour of a simplified foreign investment regime for radio.

We recommend that the following safeguards be introduced in the license agreement:

1. FDI up to 26 per cent should be permitted in FM broadcasting (news as well as entertainment).
2. While calculating the 26 per cent limit on FDI, the foreign holding component, if any, in the equity of the Indian shareholder companies of the licensee should be duly factored in on a prorata basis to determine the total foreign holding in the licensee. The equity held by the largest Indian shareholder group should be at least 51 per cent of the equity excluding equity held by public sector banks and public financial institutions.
   (*a*) 75 per cent of the directors of the licensee, the Chief Executive Officer of the licensee and/or head of the channel and all key executives and editorial staff of the channel must be resident Indians appointed by the licensee without any reference on or from any other company for all news channels. For all entertainment channels exception to the above could be made for 'People of Indian Origin' cardholders/NRIs for the position of key executives and editorial staff. This facility will not be available to channels providing any kind of news. It should be obligatory on the part of the licensee to inform the Ministry in writing before effecting any alteration in the foreign share holding pattern or in the shareholding of the largest Indian

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shareholder and/or in the CEO/Board of Directors. Further, the licensee should be liable to intimate the Ministry the details of any foreigners/NRIs employed/engaged by it for a period exceeding sixty days. Further, there should be a bar on direct/indirect outsourcing of content to foreign parties.

(*b*) The licensee should be required to make disclosures of any shareholders agreements, loan agreements and such other agreements that are finalized or proposed to be entered into. Subsequent changes to the said agreements should be permitted only with the prior approval of the Ministry. Further, the licensee should not be permitted to raise loans from foreign entities for all news channels beyond the proportion of foreign equity allowed. (In other words, for Licensees putting out news, upto 26 per cent of their total equity can be taken as loans from foreign sources and no more).

(*c*) In the light of the aforementioned changes to the FDI policy, in respect of FM broadcasting, the existing licensees should be required to effect the necessary amendments to their Memorandum of Association and Articles of Association and relevant agreements no later than two months from the date of migration of their licenses from Phase-I to Phase-II.

Increase in Number of Frequencies for Private FM Broadcasts

Committee is of the view that the released frequencies for Phase-II of liberalization of FM transmission will include unutilized spectrum in Phase-I after migration.

The spectrum being a scarce resource has to be used rationally, efficiently and optimally by all.

The committee strongly recommends that as the market develops and gathers the required momentum, Government should release additional frequencies in subsequent phases of liberalization, so as to boost further growth of the market.

The Committee is of the opinion that some other available frequencies may be more effectively utilized for the purposes of educational broadcasts by IGNOU. It has been brought to the notice of the Committee that during the last few years AIR is in the process of migrating high quality music programmes like Vividh Bharati from MW to FM. The possibility of availing these MW transmitters from AIR for the purposes of educational broadcasts by IGNOU requires serious consideration. This would address the issue of costs as IGNOU will not have to incur heavy expenditure on building broadcast infrastructure because AIR facilities could be used by IGNOU at a reasonable cost. This arrangement would lead to the best possible use of spectrum and release of additional frequencies.

Non-Commercial Channels

The PBS (Public Broadcast Service in the USA) model and the BBC model for non-commercial channels is widely followed abroad, where the programmes are funded by various organizations.

The Committee proposes a similar model wherein, out of the 4 per cent revenue share that the Government would receive from the FM broadcasters, 1 per cent point of the revenue share should be set apart as a separate fund dedicated for the purpose of developing the non-commercial channels (related to a wide range of areas such as culture

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and heritage of India, public health etc.). The resources which will accumulate in this fund will be sought by private broadcasters to develop non-commercial channels and programmes in accordance with the directions of a Committee of eminent personalities of the nation formed by the Government. The funds should be disbursed through transparent rules and regulations framed for this purpose by the esteemed Committee. There would be a yearly audit of the broadcaster and the audit report would be presented to the Committee.

Such non-commercial channels will be initially required in all A+, A and B category towns, followed by its expansion in other cities in the future.

Considering the fact that the number of commercial channels are already limited, it is suggested that additional frequencies be released at the earliest for the above non-commercial channels.

Niche Channels through Fiscal Incentives

The Committee is of the view that it is possible to help the market process in the direction of development of niche channels. In this respect the Committee recommends the following:

> In every city, certain frequencies should be reserved for niche channels to be tendered separately with a low reserve fee and low revenue share percentage. Detailed terms and conditions may be prescribed to ensure that such channels are exclusively developed for niche programming and no partial niche programming be allowed.

The Committee feels that such niche channels will be initially required in A+, A and B category towns, followed by its expansion in other cities in future. The Committee also strongly urges the Government to consider releasing additional frequencies to encourage such niche channels.

Foreign Satellite Broadcast

Presently, Government of India has a policy on uplinking of TV channels. The following two major benefits have accrued from this policy:

1. Outflow of foreign exchange has been curtailed since the uplinking is done from the Indian soil instead of foreign countries.
2. Government is able to enforce a code of conduct for the TV channels.

In the absence of similar policy on the uplinking of Radio channels in the country, valuable foreign exchange outflow is taking place and the Government is unable to enforce any code of conduct on Satellite radio channels.

In view of the above, it is recommended that Government should come out with a policy on uplinking of satellite radio channels and downlinking process, so that the forex outflow could be curtailed and a code of conduct could be enforced.

Migration

For the purposes of migration to the new regime, 24th July 2003 (the day of appointment of this Radio Broadcast Policy Committee) shall be taken as the "Cut-off Date" from which the rights and obligations under the new regime will be applicable to the players.

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Rights accrued and Liabilities incurred till the Cut-off Date shall be governed by the old regime.

The Committee is of the opinion that operationalization of license or at least a serious attempt at operationalization should be the criterion for distinguishing between serious licensees and not so serious ones. Therefore, the following should be entitled to migrate to the new regime:

1. Successful bidders that have operationalized the license and have paid the license fees till date. From the cutoff date all fees paid shall be adjusted (but not refunded) against the new system of revenue share.
2. Successful bidders that operationalized the license but later due to non-viability of business defaulted in payment of license fees.
   (*a*) They will have to pay the original license fees due till the Cut off Date.
   (*b*) Defaults in the original license fee that was to be due, after the cut off date, are to be ignored.
   (*c*) Payment will be treated as one time entry fee.
3. In case of delay in operationalization due to co-location, those who are operating under "deemed operationalization", should be granted a revised deadline, either to co-locate by say December 31, 2003 or set up independent facilities by say March 31, 2004. On completing either of the above, they shall be entitled to migrate to the Phase-II licensing system. Till the point of operationalization, they will be governed by the old regime.

The Committee strongly recommends that there should not be any blacklisting of bidders for new licenses on the basis of their default in Phase-I, as the Phase-I was characterized by acute market and regulatory imperfections that rendered the market unviable. Also, the Committee appeals to all bidders who have gone to court to withdraw their litigations and take advantage of the new Phase-II regime.

Import Duty

In this sector, almost all the broadcasting equipment are imported and none of them are manufactured domestically. To make the economics more viable, the Committee suggests that the import duty on the broadcast equipment be brought in line with that of the Telecom sector.

Code of Conduct

The Committee suggests that broadcast by private broadcasters must not, inter alia contain the following (as per the AIR code):

- Criticism of friendly countries.
- Attack on religion or communities.
- Anything obscene or defamatory.
- Incitement to violence or anything against maintenance of law and order.
- Anything amounting to contempt of court.
- Aspersions against the integrity of the President, Governors and Judiciary.
- Attack on political party by name.
- Hostile criticism of any State or the Centre.

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- Anything showing disrespect to the Constitution or advocating change in the constitution by violent means, but advocating changes in the constitutional way should not be debarred.

AIR code and the advertising code to be looked at as per current scenario and appropriate changes can be made, if required.

Shift of IGNOU (Educational Broadcast) to Medium Wave and availing of MW Transmitters from AIR

In Phase-I of liberalization of FM broadcasting one frequency in each of the forty cities was reserved for educational broadcast by IGNOU. However, so far IGNOU has been able to operationalize only 10 FM stations. It appears that due to limits on availability of funds IGNOU may not be in a position to operationalize all these frequencies. On account of paucity of spectrum it is not advisable to allocate FM frequencies for educational broadcasts.

The Committee is of the opinion that some other available frequencies (like medium wave) may be more effectively utilized for the purposes of educational broadcasts by IGNOU. It has been brought to the notice of the Committee that during the last few years AIR is in the process of migrating high quality music programmes like Vividh Bharati from MW to FM. The possibility of availing these MW transmitters from AIR for the purposes of educational broadcasts by IGNOU requires serious consideration. This would address the issue of costs as IGNOU will not have to incur heavy expenditure on building broadcast infrastructure because AIR facilities could be used by IGNOU at a reasonable cost. This arrangement would lead to the best possible use of spectrum.

Broadcast Regulator

The radio industry in India is in a nascent stage of growth. However, as the market develops a number of legal and social issues (like content regulation, networking regulation etc.) as well as technological issues [like digital radio broadcasting (terrestrial/satellite) subscription radio channels etc.] are likely to arise in relation to radio. The market competitive forces may not always work in harmony and sometimes may require reconciliation of competing interests. Therefore, as the industry develops it will require maintenance of an appropriate regulatory environment through an autonomous regulator.

The Committee in this respect shares the views and the concerns of the Hon'ble Supreme Court as reflected in the case of *Secretary, Ministry of Information and Broadcasting vs. Cricket Association of Bengal*, wherein it was observed that the Central Government should establish an independent autonomous public authority representative of all sections and interests in the society to control and regulate the use of airwaves.

The Committee therefore, recommends the constitution of an independent broadcast regulator.

The Committee would like to clarify that the Broadcast Regulator should provide and maintain appropriate regulatory environment to foster market led growth rather than seek to supplant and substitute market forces through regulation. The main

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objective of the Broadcast Regulator should be to seek proper enforcement of rules and regulations and its actions should primarily be complaint driven.

We suggest to the Ministry of Information and Broadcasting that pending the creation of a Regulator (which is likely to take time, requiring Parliamentary approval), a non-statutory Committee be set up which has Terms of Reference similar to what the Regulator would have. (We understand that the formal creation of SEBI was proceeded by such a Committee).

Penalty for Non-Operationalization of Awarded Licenses

The Committee strongly recommends that after being awarded the license, it is mandatory for Licensee to operationalize the license within a maximum period of one year. If the licensee does not operationalize the license within one year from the date of the award, the Government, as a condition of the license, will forfeit the license and re-tender it in public interest.

Revisiting the Community Radio Broadcasting in India

Radio as a communication medium plays an important role in the nation's socio-cultural, political and economic development. It has the unique advantage of being receivable through low cost, battery operated, and mobile receiving sets, affordable for almost everyone, even in the rural areas. With appropriate strategies, radio can expand its reach to sparsely populated areas and remote corners of the country.

Concept

There are three options for expansion of radio network viz. (*i*) the commercial broadcast model, (*ii*) public service broadcast route, and (*iii*) the community radio. While each of these modes helps in enhancing coverage, there could be clashes of interest particularly in the share of target audience and content. A commercial radio station is market driven and therefore its objective is to gain as much market share as possible, expand business and take competitive initiatives in the public service domain. Public service broadcasting, on the other hand, concentrates on content for education, information and entertainment with the broad objective to address the concerns of a large and varied listener group and it generally accords lower priority to commercial considerations. Community radio, as distinct from public service broadcasting, serves to bring small communities together, focuses on the common man's day-to-day concerns and helps in realising local aspirations. In this sense, it aims to contribute to the lives of the local community by creation of content by the people and for the people of that community.

Policy on Community Radio Broadcasting

In December, 2002, the Government announced a policy for the grant of Community Radio Licenses to educational institutions and organizations to be identified/selected, in accordance with the prescribed eligibility conditions and on the terms and conditions given in the Guidelines for the grant of licenses for Community Radio Stations.

Under the terms of this policy, Community Broadcasting Licenses can be granted to well established educational institutions/organizations, recognized by the Central

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Government or the State Government. These will include the Universities and institutes of technology/management and residential schools.

Community Radio is expected to focus on issues relating to education, health, environment, agriculture, rural and community development. The contents are to be confined to social, cultural and local issues and the format, subject, presentation and language must reflect and exude the local flavour and fragrance.

Period of Licence

License will be granted for 3 years.

Fees

Since community radio broadcasting has to operate on noncommercial basis, no license fee is being charged. The licensee will be required to furnish a Bank Guarantee for a sum of Rs. 50,000 only, to ensure performance of the license agreement. The licensee will, however, be required to pay spectrum usage fee, as determined by the Wireless Advisor in WPC Wing of Ministry of Communications.

Benefits

- Enhancing participation of the people in the development process
- Capacity building in rural areas through education.
- Providing opportunities to the people to upgrade their skills and enhance their creative talents.
- Preserving and promoting the traditional wisdom, knowledge and skills, thereby helping to promote and project the local language, arts, craft, culture and traditions.
- Bring within easy reach of the rural population, topical information in areas of agriculture, social welfare, education, health and environment.
- Help in creating rural networks for the rural cottage and village industry.

Selection Procedure

Through open advertisement in a transparent manner from eligible educational institutions/organizations. The intending educational institutions need to apply for licence, in the prescribed application form, in accordance with the guidelines for grant of licenses for Community Radio Stations. The guidelines and the application form are available on this Ministry's website: http://www.mib.nic.in.

Power and Cost of Community Radio

Maximum 50 watt transmitter power permitted with an antenna height of 30 meters above ground covering an area of about 5-10 KM radius. One-time capital investment is estimated at around Rs. 8-10 lakh.

Execution of Project

Educational institutions can set up the Radio Station on their own or with the help of All India Radio or BECIL (Broadcast Engineering Consultants India Ltd.), a wholly owned PSU of this Ministry.

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Infer-Ministerial Clearance Prior to Grant of Letter of Intent/Licence

- Ministry of Home Affairs.
- Wireless Planning and Coordination (WPC), Ministry of Communications and Information Technology.
- Ministry of Human Resource Development.

Safeguards

1. Adherence to programme code of All India Radio. News and Current Affairs, election and political broadcasts are prohibited.
2. Government can revoke/terminate/suspend license, in case of violation of the terms and conditions of license.
3. Bank Guarantee of Rs. 50,000 to ensure timely performance.
4. To prevent overlap with private FM, the community radio stations will be non-commercial ventures-advertisements or sponsored programmes prohibited.
5. Preservation of records for six months by the licensee.

Frequency

Licence will be issued in the shared frequency band from 87.5 to 100 Mhz. However, in the event of frequency not being available in this band, the exclusive broadcast band of 104 to 108 MHz may also be considered, as in case of private FM broadcasters. The frequency band from 100 to 104MHz, earmarked exclusively for the use of AIR, Prasar Bharati, will not be disturbed.

Implementation of the Decision on Community Radio

- A public notice, inviting applications for grant of licences for setting up Community Radio Stations has been issued, which has appeared in various daily newspapers, in the first fortnight of February, 2003.
- The Ministry has received 55 applications from various educational institutions including universities, which are under active consideration in consultation with other Ministries.
- WPC, Ministry of Communications and IT has earmarked frequencies to 17 applicants and accordingly letter of intent has been issued to 12 applicants whose applications have been cleared by Ministry of Home Affairs and Human Resource Development
- Country's first Community Radio Station has become operational since 1st February 2004 at Anna University, Chennai, after grant of licence by Ministry of Information and Broadcasting.

The Constraints

Though the idea was holistic and the approach positive, yet there were some apprehensions. One apprehension was regarding the ability and willingness of the educational institutions to come forward for the social cause of upliftment of the society and the communities at large. Another area of concern was in the context of the present security scenario of the country and the pluristic nature of our society. The issues of sustainability and the arithmetic of cost economics are equally important. The technical

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issues like efficient spectrum management, proper bandwidth usage and the receiver technologies hold the key to the growth of community radio in India. Last, but not the least is the need for the self-regulation and observance of the code of conduct for the content of the programmes to be broadcast.

Need for Policy Reforms

Incidentally, the present policy on community radio contained the element of mid-term course correction. To address the above issues, it is logical to attempt such a mid-term correction now. A Workshop on Community Radio provides a platform to share the experiences of other countries and organizations and to come out with a policy framework that takes into account all the issues raised above.

Ministry of Information and Broadcasting therefore proposes to organize a workshop on Community Radio in collaboration with UNDP and UNESCO, who can bring in the perspective of international experience in tackling such issues.

Purpose of the Workshop

To study and share the experience of other key stakeholders about successful community radio frameworks and practices as well as to identify and brainstorm on key issues of concern while formulating a national policy framework on Community Radio in India.

Organizers

Ministry of Information and Broadcasting with the support of UNDP, UNESCO, AIR, BECIL and PRIA

Key Objectives

Effective policy instruments and regulatory mechanisms for India.

Issues to be addressed:

- Eligibility criteria—Broad basing the existing policy beyond educational institutions to other well established social organizations working in the field of community development.
- Technical Issues—spectrum usage, band width, receiver technologies and value added services like radio browsing and convergence of technology etc.
- Procedures to ensure public notice and intervention concerning licences and systems of public accountability
- Programme content
- Capacity building for content generation
- Linkage to local development planning
- Security—the present day scenario and the possible safeguards
- Sustainability and costs—various business models including sponsorship etc.
- Self regulation/code of conduct—the need for self restraint and shouldering the responsibility for self regulation

Participants

- Government of India: Ministry of Home Affairs, Ministry of Information and Broadcasting, Ministry of Defence, Ministry of External Affairs, Ministry of Envi-

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ronment and Forests, Ministry of Human Resource Development, Ministry of Communication and Information Technology, Ministry of Rural Development, Ministry of Agriculture, Ministry of Health and Family Welfare, Ministry of Social Justice and Empowerment, Ministry of Tribal Affairs

- All India Radio, Prasar Bharati, IIMC
- Multilateral and bilateral organizations: UNESCO, UNDP, UNICEF, UNFPA, DFID, World Bank
- NGOs: Population Foundation of India, PRIA, KMVS, NFI, VOICES, Kalpvriksh, DDS, SWRC
- Academics and experts working on CR

Resource Persons

- Legal and policy experts—policy instruments and modalities of regulation
- Practitioners—different models, addressing key concerns.

With the advent of community broadcasting, a whole new exciting world awaits listeners in far-flung areas where radio listening revolves around community centres. The proposed community radio serves to bring small groups together through their own participation to reflect their day-to-day concerns. The community will participate by creating contents of the programmes for its own people. This narrow broad casting does not require big transmitters. Community radio of the future will strive to bring people together through interaction. Like teleconferencing, the listeners will be able to talk to each other through the radio network using small wireless sets. This will help in business activities of the particular district or a village where the artisan will know his prospective buyer for his wares. At present, however, programmes will be created for the listeners in the community and reflect what is relevant for their needs and aspirations. The community in these areas is well-knit. There is always a collective response to all radio programmes as the listeners generally assemble at one place where they listen to radio programmes, discuss and react. This turns into public service broadcast because it is here that the aspirations of the people can be fulfilled. To achieve this, the programmes have to be drawn up with a foresight keeping in mind the priorities of varied areas so that people can easily identify themselves with the programmes. Out of the existing network of All India Radio, the Frequency Modulation, commonly known as the FM, technique of the radio wave has a distinct advantage. The Medium Wave and Short Wave suffer from the disadvantage of deteriorating sound quality with the increase in distance. The FM provides stereo quality and is ideal for short-range broadcasts. In the far-flung rural areas where the availability of power supply is unreliable, the FM is ideally suited for community broadcast for dissemination of information, education and entertainment. The Working Group on the 10th Plan has recommended future expansion of radio, primarily in the FM mode. To supplement the broadcasting by All India Radio, the Government, in July 1999, approved private participation in FM broadcasting. After offering licences to private FM broadcasting in 40 cities through 110 channels for commercial broadcasting, the Government has decided to offer private licences to the established educational institutions and organizations having their own campus and residential schools. At present, AIR has 133 FM transmitters covering more than 21 per cent of area and about 31 per cent population of the country. Private licences for

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FM broadcasting have been offered in 40 cities for 110 channels for setting up 10 KW radio transmitters, except in four metro cities where the capacity could be between 10 to 20 KW. These private channels are already operating in Delhi, Mumbai, Kolkata, Chennai, Bangalore, Indore, Ahemedabad, Pune and Lucknow. Next in the line are Patna, Bhubaneswar, Cuttack, Jabalpur, Coimbatore, Tirunelveli and Vishakhapatnam. The number of channels will provide plurality of choice to the listeners leading to improvement in the quality of programmes.

To start with, programmes on the community radio service will focus on issues relating to education, health, environment, agriculture and rural and community development. The Government expects these programmes to be popular if done innovatively done to sustain the listeners' interest. This service is expected to provide a platform for students and teachers to give expression to their creative talent in producing programmes and in socio-cultural cohesion of the masses at the local level. The licencees will not be allowed to broadcast any news, current affairs programmes, election and political broadcasts. They will also not be allowed to air any advertisement of sponsored programmes.

The Government is aware of the need to safeguard the radio stations from being misused for undesirable propaganda against national interest and safety and security of the country. Therefore, in the first phase, the Government has given licenses to only the selected and established educational institutions in the country for community broadcasts. For the sake of credibility, the licensees will ensure that nothing is included in the programme that goes against good taste and decency. The code of conduct rules out anything obscene, defamatory and innuendos. The licencees will also ensure that there is nothing that amounts to contempt of court or by casting aspersions on the integrity of the President or the judiciary.

The programme code will almost be the same as for All India Radio. It would strive to promote national integration, religious harmony, scientific temper and Indian culture. The applicant will be permitted only one licence valid for three years and the licencee will provide service on free-to-air basis. No channel will be permitted for commercial purposes. The Government will have the right to inspect broadcast facilities and reserve the right to take over the entire services or network or revoke or suspend the licence in the interest of national security.

The licensee will ensure that all foreign personnel likely to be appointed as employees or consultants obtain security clearance from the Government. The licensee will be expected to furnish a bank guarantee to ensure timely performance of the licensee agreement and failure to start the services within the stipulated period can result in cancellation of licence and forfeiture of the bank guarantee. The people are likely to immensely benefit from community radio because of its inter-active nature and low costs of broadcasting.

Attempts Towards a New Radio Policy

New Delhi is closer to accepting a progressive radio policy, but there is still more it can do. The India Together editorial.

May 2004—Towards the end of its stay in power, the Vajpayee government's Broadcasting Ministry joined hands with civil society advocates for the creation of a

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progressive radio policy. This move came after over five decades of independence, and nearly nine years following a landmark 1995 ruling of the Supreme Court that virtually outlawed government or commercial monopoly over airwaves. While it is tardy, it is nonetheless positive.

In the meantime, all over the world, radio has come to stay. Radio stations are relatively cheaper to establish, operate, and run than television. Advertising revenues are lower than those from TV, but the numbers of radio stations are several multiples of the numbers of TV stations. Radio is a local and personal medium. Given a good balance of regulation, grievance redressal, public service programming, community and commercial broadcasting, radio audiences will grow, and so will the developmental and cultural experiences of listeners. This has been observed in many countries, both West and East.

But in stark contrast to regulation of TV, telecom and recently mobile telephony, successive governments have been unwilling to give up their control over radio broadcasting. Even today, AIR remains the dominant player and is the only public broadcaster funded with tax rupees. The few commercial FM stations licensed so far have run into a viability crisis barely a couple of years into their operation, thanks in part to exhorbitant license fees. There are even fewer non-commercial stations, notably ones run by the Indira Gandhi National Open University, and the most recent one at Anna University, Chennai.

In 2003, the Amit Mitra committee reviewed the crisis in the commercial FM sector and made definitive recommendations. The committee did not delve too deeply into issues tying down community broadcasting and non-commercial radio, but two recent developments have brought this element to the fore. First a Community Radio (CR) workshop in New Delhi saw top bureaucrats from the Ministry of Information and Broadcasting, several stakeholders and practitioners from Indian civil society and UNDP executives coming together to talk enabling community broadcasting in India. This engagement led to broad sharing of concerns from both sides of aisle, government and people. Second, the Telecom Regulatory Authority of India (TRAI) has commenced holding a series of consultations on Phase-II of FM licensing that includes licensing and regulation of non-commercial FM stations. What is more, the regulator has recently announced that it will hold separate consultations for regulatory issues on CR.

For its initial consultation paper, TRAI must be commended. The document has a clarity that has been sadly uncommon in our government. For each broad issue in FM radio regulation, the TRAI paper outlined the problems, placed the Amit Mitra FM committee's recommendations next, and then proceeded to pose the questions that the public could answer. This structure made it possible for several informed but time-constrained individuals and civil society organizations to send in their inputs before the May 7 deadline. India Together submitted one as well.

Both the Ministry-UNDP workshop in Delhi and the TRAI initiative have created a buzz among campaigners for radio, as well as applicants for future non-commercial licenses. It is now hoped that consultations will help bring an informed discussion on several policy questions and concerns, and allow an enabling framework for both non-commercial and commercial FM radio to emerge.

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The questions on the table are serious. Many centre on whether or when licensing policy must differentiate between non-commercial and commercial stations. May both be allowed to broadcast news and current affairs? Must the same revenue sharing and entry fees be levied on both types of stations? Must we permanently reserve sets of FM frequencies for non-commercial broadcasters? Can there be narrow content restrictions on noncommercial stations with monitoring from the government? Surely, there are distinctions. But a uniform constitutional framework should guide the regulatory role in both commercial and nonprofit radio broadcasting. In addition, there is an abundance of international experience for reference.

This momentous phase of consultations coincided with the elections; democracy has just delivered a new executive to run the nation. New governments have a tendency to bring uncertainty to all policies advocated by the outgoing one. But this is also a time of opportunity for the incoming political leadership to look at its own history of decades of tying down radio and yet demonstrate its differences from those just evicted. In the broadcasting world, this turns largely on this question: will the new government be more willing to accept that whatever policies are pursued, they must not end up placing freedom-of-speech restrictions on noncommercial stations? Civil society groups that remain engaged with the TRAI consultations are keenly interested in the answer.

In a truly progressive society, determination of what we mean by the word 'progressive' is ultimately done by citizens and communities themselves. Policies conscribed by the government's understanding of this word, however well-intended they may be, may not meet the public's interest recognized by the courts. The telecom authority as well as the government must bring and retain this consideration at the forefront of their discussions.

Evolving a New Radio Policy

The government continues to defy the Supreme Court's orders on establishing more free and better regulated broadcasting. At the same time, its sky-high license fees have driven profit out of the industry. Subramaniam Vincent notes the knots the Broadcasting Ministry has tied itself into.

October 2004—The vibrant voices airing music shows on twenty odd private FM radio stations in our major cities do not reflect the viability worries and restrictions that haunt this industry. In 2003-04, a whopping 93 per cent of private broadcasters' total revenues went towards government license fees alone. Little wonder that two years in a row, stations have incurred hefty losses. Alongside this crisis, a critical policy imbalance is also depriving them of a potential market; private radio stations are banned from airing news programmes, but television, print and internet operations are not.

With Cable TV regulatory issues hogging much of the limelight recently, serious questions regarding the future of radio policy are getting sidelined. Nearly two months ago, the Telecom Regulatory Authority of India (TRAI) sent its final recommendations on a new phase of licensing for FM radio to the Broadcasting Ministry. TRAI developed its recommendations through a series of three public consultations with radio stakeholders and interested citizens. Two prescriptions stood out for their progressive elements, but the Ministry's responses since then indicate that government thinking on radio continues to be myopic.

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TRAI asked the government to drop the bidding-driven process for setting radio license fees because it was this system that led to the viability crisis. The regulator prefers a system more prevalent elsewhere in India and worldwide-revenue sharing. Under this system, stations will pay the government 4 per cent of their gross revenue every year. Second, the regulator advised the Ministry to review its ban on private stations airing news and current affairs, currently a monopoly with All India Radio. In fact, TRAI stopped just short of asking for an outright removal of the ban.

The Ministry rejected the revenue sharing model, stating that if that were implemented, the government would suffer a decrease in fee collections of over Rs.100 crore. It further argued against revenue sharing saying that it could not be sure it was getting its fair share from the stations because it could not verify the revenues of every radio station, perhaps. But realizing that it had to address the viability mess, a week ago the Ministry reportedly offered to ensure low license fees during new bidding, contradicting its earlier concerns about revenue decreases from lower fees.

Revenue-sharing is more progressive because government fee inflows remain proportional to how well stations are doing. With fixed license fees and static annual increases, this is not the case. The Ministry's sore point that it cannot monitor station revenues is a weak argument. Broadcasters are already paying service taxes on their revenues and their half-yearly statements are available with the tax authorities. The Ministry offers no evidence to show that radio broadcasters are a special lot that need to be singled out for special scrutiny.

To TRAI's recommendation to review the ban on news, the Ministry has said the ban will remain. And here too, the 'monitoring' argument made an appearance. The Ministry feels it will be unable to monitor news on local stations and that this constituted a grave security threat. But are there grounds to allege that radio news broadcasters will be particularly cavalier on sensitive matters when their television counterparts have not been found against? In fact, anticipating this misplaced concern, TRAI did point out, correctly, that existing laws may be used to curb violations of radio programme code.

But beneath this professed inability to comb our airwaves lies a worrisome intransigence that has afflicted every recent Central government. For years, New Delhi has been leaden-footed in instituting an independent broadcast regulator, preferring to arrogate this power to itself instead. A regulator with the mandate to create a level playing field is well suited to run a listener-driven complaints system to enforce the law on the air. This has been shown to be doable elsewhere. Second, in persisting with the current ban, the Ministry is only supporting AIR's continuing monopoly over radio news.

Legally, the Ministry's positions stand in stark contrast to the Supreme Court's landmark ruling of 1995, where the Court asked New Delhi to open up the airwaves and appoint an autonomous broadcast regulator. The ruling warned that the right of private citizens to telecast is subject only to reasonable restrictions. There is little doubt that Ministry's outright ban on private FM stations airing news is a monopolistic restriction and will be eventually struck down by the Courts.

Private stations could sue the government to overturn the ban, in theory. But in reality they may have already tied their hands to better wisdom coming suo moto from New Delhi. After all, partly to give radio stations temporary relief from the viability crisis

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and recognizing that a new licensing system was under preparation, the Ministry granted time extensions to all private stations for license fee payments that became due this year. If private stations took the government to Court, the Ministry could just as well retort by cancelling the extensions and force the stations to cough up this years dues.

The Ministry can legally do this because the radio operators are signatories to the original agreements and also, it was their grossly overestimated revenue projections that partly caused the older bid-driven system to set steeply unrealistic license fees. Little wonder that despite the attractiveness of news programming none of the stations are making a big noise about the ban. Instead many stations are stealing their way under the ban by providing informal current affairs snippets and interviews in between the otherwise virtually non-stop music programming.

The only silver lining at the moment is that the New Delhi has not yet pronounced its final policy, indicating that there is room for change. Still, looking at the track record of the Broadcasting Ministry, it may be too much to expect the Ministry alone to shape a more open future for radio. The responsibility lies ultimately with the Cabinet, since in any case it must sign off on new policy. For its part, the Cabinet needs to look at one plain contradiction. New Delhi cannot have it both ways-holding off on instituting an independent regulator and at the same time throwing up its hands over the inability to enforce radio code. Indian radio desperately needs a course correction.

NEWS, RADIO, BROADCAST MEDIA IN INDIA: AN INTRODUCTORY OVERVIEW

India News, India radio and broadcast media: The Indian national television (Doordarshan) and radio (All India Radio, or Akashvani) networks are state-owned and managed by the Ministry of Information and Broadcasting. Their news reporting customarily presents the government's point of view. For example, coverage of the 1989 election campaign blatantly favoured the government of Rajiv Gandhi, and autonomy of the electronic media became a political issue. V.P. Singh's National Front government sponsored the Prasar Bharati (Indian Broadcasting) Act, which Parliament considered in 1990, to provide greater autonomy to Doordarshan and All India Radio. The changes that resulted were limited. The bill provided for the establishment of an autonomous corporation to run Doordarshan and All India Radio. The corporation was to operate under a board of governors to be in charge of appointments and policy and a broadcasting council to respond to complaints. However, the legislation required that the corporation prepare and submit its budget within the framework of the central budget and stipulated that the personnel of the new broadcasting corporation be career civil servants to facilitate continued government control. In the early 1990s, increasing competition from television broadcasts transmitted via satellite appeared the most effective manner of limiting the pro-government bias of the government-controlled electronic media.

Since the 1980s, India has experienced a rapid proliferation of television broadcasting that has helped shape popular culture and the course of politics. Although the first television programme was broadcast in 1959, the expansion of television did not begin in earnest until the extremely popular telecast of the Ninth Asian Games, which were held in New Delhi in 1982. Realizing the popular appeal and consequent influence of

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television broadcasting, the government undertook an expansion that by 1990 was planned to provide television access to 90 per cent of the population. In 1993, about 169 million people were estimated to have watched Indian television each week, and, by 1994, it was reported that there were some 47 million households with televisions. There also is a growing selection of satellite transmission and cable services available.

Television programming was initially kept tightly under the control of the government, which embarked on a self-conscious effort to construct and propagate a cultural idea of the Indian nation. This goal is especially clear in the broadcasts of such mega-series as the Hindu epics Ramayana and Mahabharata. In addition to the effort at nation-building, the politicians of India's ruling party have not hesitated to use television to build political support. In fact, the political abuse of Indian television led to demands to increase the autonomy of Doordarshan; these demands ultimately resulted in support for the Prasar Bharati Act.

The 1990s have brought a radical transformation of television in India. Transnational satellite broadcasting made its debut in January 1991, when owners of satellite dishes—initially mostly at major hotels—began receiving Cable News Network (CNN) coverage of the Persian Gulf War. Three months later, Star TV began broadcasting via satellite. Its fare initially included serials such as "The Bold and the Beautiful" and MTV programmes. Satellite broadcasting spread rapidly through India's cities as local entrepreneurs erected dishes to receive signals and transmitted them through local cable systems. After its October 1992 launch, Zee TV offered stiff competition to Star TV. However, the future of Star TV was bolstered by billionaire Rupert Murdock, who acquired the network for US$525 million in July 1993. CNN International, part of the Turner Broadcasting System, was slated to start broadcasting entertainment programmes, including top Hollywood films, in 1995.

Competition from the satellite stations in India brought radical change to Doordarshan by cutting its audience and threatening its advertising revenues at a time when the government was pressuring it to pay for expenditures from internal revenues. In response, Doordarshan decided in 1993 to start five new channels in addition to its original National Channel. Programming was radically transformed, and controversial news shows, soap operas, and coverage of high-fashion events proliferated. Of the new Doordarshan channels, however, only the Metro Channel, which carries MTV music videos and other popular shows, has survived in the face of the new trend for talk programmes that engage in a potpourri of racy topics 1995 loc data India Radio and Broadcast Media

A Historical Overview of Broadcasting in India

The Indian television system is one of the most extensive systems in the world. Terrestrial broadcasting, which has been the sole preserve of the government, provides television coverage to over 90 per cent of India's 900 million people. By the end of 1996 nearly 50 million households had television sets. International satellite broadcasting, introduced in 1991, has swept across the country because of the rapid proliferation of small scale cable systems. By the end of 1996, Indians could view dozens of foreign and local channels and the competition for audiences and advertising revenues was one of the hottest in the world. In 1995, the Indian Supreme Court held that the government's

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monopoly over broadcasting was unconstitutional, setting the stage for India to develop into one of the world's largest and most competitive television environments.

Broadcasting began in India with the formation of a private radio service in Chennai in 1924. In the same year, the British colonial government granted a license to a private company, the Indian Broadcasting Company, to open Radio stations in Mumbai and Kolkata. The company went bankrupt in 1930 but the colonial government took over the two transmitters and the Department of Labour and Industries started operating them as the Indian State Broadcasting Corporation. In 1936, the Corporation was renamed All India Radio (AIR) and placed under the Department of Communications. When India became independent in 1947, AIR was made a separate Department under the Ministry of Information and Broadcasting.

The early history of radio broadcasting in independent India is important because it set the parameters for the subsequent role of television in the country. At Independence, the Congress government under the leadership Jawaharlal Nehru had three major goals: to achieve political integration, economic development, and social modernisation. Broadcasting was expected to play an important role in all three areas.

The most important challenge the government faced at independence was that of forging a nation out of the diverse political, religious, geographic and lingual entities that composed independent India. In addition to the territories ruled directly by the British, over 500 hundred "independent" princely states had joined the new nation, some quite reluctantly. The country immediately found itself at war with Pakistan over one of those states—Kashmir. The trauma of the partition of the country into India and Pakistan and the violence between Hindus and Muslims had further weekend the political stability of the country.

Broadcasting was harnessed for the task of political nation building. National integration and the development of a "national consciousness" were among the early objectives of All India Radio. Broadcasting was organized as the sole preserve of the chief architect of this process of political integration—the State. The task of broadcasting was to help in overcoming the immediate crisis of political instability that followed Independence and to foster the long-term process of political modernization and nation building that was the dominant ideology of the newly formed state. Broadcasting was also charged with the task of aiding in the process of economic development. The Indian Constitution, adopted in 1950, mandated a strong role for the Indian State in the economic development of the country. The use of broadcasting to further the development process was a natural corollary to this state-led developmental philosophy. Broadcasting was especially expected to contribute to the process of social modernization which was considered an important pre-requisite of economic development. The dominant development philosophy of the time identified the problems of development as primarily internal to developing countries. These endogenous causes, to which communication solutions were thought to exist, included traditional value systems, lack of innovation, lack of entrepreneurial ability and lack of a national consciousness. In short, the problem was one of old ideas hindering the process of social change and modernization and the role of broadcasting was to provide an inlet for the flow of modern ideas.

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It was in the context of this dominant thinking about the role of broadcasting in India that television was introduced in 1959. The government had been reluctant to invest in television until then because it was felt that a poor country like India could not afford the medium. Television had to prove its role in the development process before it could gain a foot-hold in the country. Television broadcasts started from Delhi in September 1959 as part of All India Radio's services. Programmes were broadcast twice a week for an hour a day on such topics as community health, citizens duties and rights, and traffic and road sense. In 1961 the broadcasts were expanded to include a school educational television project. In time, Indian films and programmes consisting of compilation of musicals from Indian films joined the programme line-up as the first entertainment programmes. A limited number of old US and British shows were also telecast sporadically.

The first major expansion of television in India began in 1972, when a second television station was opened in Mumbai. This was followed by stations in Srinagar and Amritsar (1973), and Kolkata, Chennai and Lucknow in 1975. Relay stations were also set up in a number of cities to extend the coverage of the regional stations. In 1975, the government carried out the first test of the possibilities of satellite based television through the SITE programme. SITE (Satellite Instructional Television Experiment) was designed to test whether satellite based television services could play a role in socio-economic development. Using a US ATS-6 satellite and up-link centres at Ahmedabad and Delhi, television programmes were beamed down for about 4 hours a day to about 2,400 villages in six states. The programmes dealt mainly with in and out-of-school education, agricultural issues, planning and national integration. The programme was fairly successful in demonstrating the effectiveness of satellite based television in India and the lessons learnt from SITE were used by the government in designing and utilizing its own domestic satellite service INSAT, launched in 1982.

In these early years television, like radio, was considered a facilitator of the development process and its introduction was justified by the role it was asked to play in social and economic development. Television was institutionalized as an arm of the government, since the government was the chief architect of political, economic and social development in the country.

By 1976, the government found itself running a television network of eight television stations covering a population of 45 million spread over 75,000 square kilometers. Faced with the difficulty of administering such an extensive television system television as part of All India Radio, the government constituted Doordarshan, the national television network, as a separate Department under the Ministry of Information and Broadcasting. Doordarshan was set up as an attached office under the Ministry of Information and Broadcasting—a half-way house between a public corporation and a government department. In practice, however, Doordarshan operated much like a government department, at least as far as critical issues of policy planning and financial decision-making were concerned. Doordarshan was headed by a Director General appointed by the Information and Broadcasting Ministry. The Ministry itself and sometimes the office of the Director General as well, was and continues to be, staffed by members of India's civil services.

In 1982 television began to attain national coverage and develop as the government's pre-eminent media organization. Two events triggered the rapid growth of television

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that year. INSAT-1A, the first of the country's domestic communications satellites became operational and made possible the networking of all of Doordarshan's regional stations. For the first time Doordarshan originated a nation-wide feed dubbed the "National Programme" which was fed from Delhi to the other stations. In November 1982, the country hosted the Asian Games and the government introduced colour broadcasts for the coverage of the games. To increase television's reach, the government launched a crash programme to set up low and high power transmitters that would pick-up the satellite distributed signals and re-transmit them to surrounding areas. In 1983 television signals were available to just 28 per cent of the population, this had doubled by the end of 1985 and by 1990 over 90 per cent of the population had access to television signals.

1976 witnessed a significant event in the history of Indian television, the advent of advertising on Doordarshan. Until that time television had been funded through a combination of television licenses and allocations from the annual budget (licenses were later abolished as advertising revenues began to increase substantially). Advertising began in a very small way with under 1 per cent of Doordarshan's budget coming from advertising revenues in 1976-77. But the possibility of reaching a nationwide audience made television look increasingly attractive to advertisers after the introduction of the "National Programme" in 1982. In turn, Doordarshan began to shift the balance of its programming from educational and informational programmes to entertainment programmes. The commercialization of Doordarshan saw the development of soap operas, situation comedies, dramas, musical programmes, quiz shows and the like. By 1990 Doordarshan's revenues from advertising were about $300 million, accounting for about 70 per cent of its annual expenditure.

By 1991, Doordarshan's earlier mandate to aid in the process of social and economic development had clearly been diluted. Entertainment and commercial programmes had begun to take centre stage in the organization's programming strategies and advertising had come to be Doordarshan's main source of funding. However, television in India was still a modest enterprise with most parts of the country getting just one channel except for the major cities which received two channels. But 1991 saw the beginnings of international satellite broadcasting in India and the government launched a major economic liberalization programme. Both these events combined to change the country's television environment dramatically.

International satellite television was introduced in India by CNN through its coverage of the Gulf War in 1991. Three months later Hong Kong based Star TV (now owned by Rupert Murdoch's News Corp.) started broadcasting five channels into India using the ASIASAT-1 satellite. By early 1992, nearly half a million Indian households were receiving Star TV telecasts. A year later the figure was close to 2 million and by the end of 1994, an estimated 12 million households (a little less than one-fourth of all television households) were receiving satellite channels. This increase in viewership was made possible by the 60,000 or so small scale cable system operators who have mushroomed across the country. These systems have redistributed the satellite channels to their customers at rates as low as $5 a month. Taking advantage of the growth of the satellite television audience, a number of Indian satellite based television services were launched between 1991 and 1994, prominent among them Zee TV, the first Hindi satellite

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channel. By the end of 1994 there were 12 satellite based channels available in India, all of them using a handful of different satellites. This number was expected to double by the end of 1996, with a number of Indian programmers and international media companies like Turner Broadcasting, Time-Wamer, ESPN, CANAL 5 and Pearsons PLC, seriously considering the introduction of new satellite television services for India.

The proliferation of channels has put great pressure on the Indian television programming industry. Already the largest producer of motion pictures, India is poised to become a sizable producer of television programmes as well. With Indian audiences clearly preferring locally produced programme over foreign programmes, the new television services are spending heavily on the development of indigenous programmes. The number of hours of television programming produced in India has increased 50 per cent from 1991 to 1996 and is expected to grow at an ever faster rate until the year 2000.

Despite the rapid growth of television channels from 1991 to 1996, television programming continues to be dominated by the Indian film industry. Hindi films are the staple of most national channels and regional channels rely heavily on a mix of Hindi and regional language films to attract audiences. Almost all Indian films are musicals and this allows for the development of inexpensive derivative programmes. One of Doordarshan's most popular programmes, Chitrahaar, is a compilation of old film songs and all the private channels, including Zee TV and music video channels like MTV Asia and Channel V, show some variation of Chitrahaar. A number of game shows are also based on movie themes. Other genres like soap operas, talk shows and situation comedies are also gaining in popularity, but the production of these programmes has been unable to keep up with demand, hence the continuing reliance on film based programming.

International satellite programming has opened up competition in news and public affairs programming with BBC and CNN International challenging Doordarshan's long standing monopoly. Most of the other foreign broadcasters, for example, ESPN and the Discovery Channel, are focusing on special interest programming. Only Star TV's STAR Plus channel offers broad-based English language entertainment programmes. Most of its programmes are syndicated US shows, for example soap operas like The Bold and the Beautiful and Santa Barbara and talk shows like Donahue and Oprah. However, STAR Plus has a very small share of the audience in India and even this is threatened by the launch of new channels.

A peculiar development in television programming in India has been the use of hybrid English-Hindi programme formats, popularly called "Hinglish" formats, which offer programmes in Hindi and English on the same channel and even have programmes, including news shows, that use both languages within a single telecast. This takes advantage of the audience for television (especially the audience for satellite television) which is largely composed of middle class Indians who have some knowledge of English along with Hindi and colloquially speak a language that is primarily Hindi intermixed with words, phrases and whole sentences in English.

Commercial competition has transformed Doordarshan as well and it is scrambling to cope with the changed competitive environment. Satellite broadcasting has threatened Doordarshan's audiences and self-preservation has spawned a new ideology in the

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network which is in the process of reinventing itself, co-opting private programmers to recapture viewers and advertising rupees lost to Zee TV and Star TV. In 1994, the government ordered Doordarshan to raise its own revenues for future expansion. This new commercial mandate has gradually begun to change Doordarshan's perception of who are its primary constituents—from politicians to advertisers.

The government's monopoly over television over the years has resulted in Doordarshan being tightly controlled by successive governments. In principle, Doordarshan is answerable only to Parliament. Parliament lays down the guidelines that Doordarshan is expected to adhere to in its programming and Doordarshan's budget is debated and approved by Parliament. But the guidelines established by Parliament to ensure Doordarshan's political neutrality are largely ignored in the face of the majority that ruling parties have held in Parliament. Doordarshan has been subject more to the will of the government than the oversight of Parliament. Successive governments and ruling political parties have used Doordarshan to further their political agendas, weakening its credibility as an neutral participant in the political process.

There have been periodic attempts to reconstitute Doordarshan into a BBC-like public corporation, but governments have been reluctant to relinquish their hold on such a powerful medium.

The government drew its right to operate the country's broadcasting services as a monopoly from the Indian Telegraph Act of 1885 which empowers the government with the exclusive right to "establish, maintain and work" wireless services. In addition, the Constitution lists broadcasting as the sole domain of Parliament, effectively shutting out the states from making any laws with regard to television. Within the ambit of these provision it was assumed that media autonomy or liberalization in any form was the prerogative of the government to grant. But the government's monopoly was challenged in the Indian Supreme Court in 1995. The Court held that the government monopoly over broadcasting was unconstitutional and while the government has the right to regulate broadcasting in the public interest, the Constitution forbids monopoly control over any medium by either individuals or the government. The Court directed the government to establish an independent public authority for "controlling and regulating" the use of airwaves. The Court's decision holds out the promise of significant structural changes in Indian broadcasting and the possibility that terrestrial television may finally free itself from governmental control.

It is evident that over time the State's control over television will continue to diminish. As its revenue structure begins to change and Doordarshan begins to respond to increasing commercial pressures, the character of its programming will begin to increasingly reflect the demands and pressures of the market place. In the meantime, caught between the government and the market, Doordarshan continues to struggle to maintain its mandate of public service programming. But the Supreme Court's recent decision ordering the government to establish an independent broadcasting authority to regulate television in the public interest holds the promise of allowing Indian television to escape both the stifling political control of the state and the commercial pressures of the market. There are a number of other constituencies like state governments, educational institutions, non-governmental organizations and social service agencies who can participate in a liberalized broadcast system. The Supreme Court has provided

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an opportunity to develop a broad based television system. How the country responds to this opportunity in the next few years will determine the future of broadcasting in India in the next century.

Listing the AIR Profile

1. AIR Resources a Technology Centre under AIR for marketing the vast resources of Prasar Bharati (The Broadcasting Corporation of India)
2. Prasar Bharati one of the largest broadcast facilities setup in its two organizations—All India Radio (AIR) and Doordarshan (DD) catering to one billion people:
3. AZR Resources provides total solution to Broadcasting, audio, video and tele-communication needs by drawing from Prasar Bharati's vast reservoir of resources in the form of Infrastructure, Human Resources and Technical Expertize in the field of broadcasting and related areas.
4. AIR Resources open to commercial opportunities and profitable ventures in the field of broadcasting covering planning, installation, operation and maintenance of broadcast facilities.
5. IGNOU's Gyan Vani stations in Allahabad and Coimbtore became operational on 7th November 2001 and 14th January 2002.
6. AIR time on Bangalore station of AIR was given on licence fee basis to IGNOU.
7. Another 12 stations are in various stages of commissioning.
8. Signed an agreement on 9th October 2001 with M/s Music Broadcast Pvt. Ltd. for sharing Prasar Bharati Infrastructure at AIR, Lucknow.
9. MBPL's City Radio became operational in December 2001.
10. Harness inner strengths of the organization to identify, develop and consolidate its resource base.
11. Generate revenue by taking profitable venture in the field of broadcasting, computers and communications.
12. To provide world class consultancy services and undertake turn key jobs in the specialized field of broadcast engineering and related areas.
13. To facilitate growth of Indian Broadcasting sector by optimal utilization of Broadcasting facilities and resources.
14. To become premier national and global provider of broadcast transmission infrastructure and related services.
15. To initiate appropriate measures and develop business opportunities to undertake profitable projects and activities in broadcasting sector.
16. To allow other broadcasters/telecom providers to use Prasar Bharati hardware/software infrastructure by charging licence fee/usage fee.
17. Provide consultancy and services to various broadcasting organizations, private companies, telecom service providers, ISPs etc.
18. System design, integration with existing infrastructure, drawing of specifications, costing, formulation of proposals and other related works for the clients.
19. Undertake installation, operation and maintenance of broadcasting facilities.

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Listing the AIR Resources

- *Infrastructure*: Studio set-ups, transmitters, Terrestrial and Satellite Linking system, lands and buildings.
- *Man power*: Core team to do basic work of consultancy, soliciting business, technical design draws the staff from Prasar Bharati to execute projects and activities.
- Prasar Bharati Technical Infrastructure
- Radio and TV—Broadcasting Facilities

All India Radio

• Broadcast Centres	207
• Transmitters	321
• External Services Transmitting Centres	19
• Studios	193
• Studio to Transmitter Links	122
• Satellite Uplinking Captive Earth Stations	20
• Receive Radio/TV Networking Terminals	350

Doordarshan

• Programme Production Centre	49
• Transmitters	1223
• Satellite uplink stations Mobile uplink and News Gathering Vans	21

Management

- AIR Resources' set up and managed on the lines of profit centres in a corporate entity under AIR.
- At apex level CEO, Prasar Bharati assisted by an empowered committee consisting of Engineering-in-Chief (AIR), Financial Advisor, Head AIR Resources
- Head AIR Resources, responsible for implementation of projects and fulfilling commitments to the clients.

Achievements

- Taken up the job of providing turn-key solution to Indira Gandhi National Open University (IGNOU) in setting up FM transmitter at 40 places in the country. This included planning, system design, formulation of specifications and installation of the transmitters at 40 locations,
- The Prasar Bharati has signed an agreement with M/s Music Broadcast Pvt. Ltd. for sharing Prasar Bharati's infrastructure viz. Land, building and tower at AIR, Lucknow on licence fee basis.
- AIR Resources is in consultation with Bureau of Police Research and Development, Ministry of Home Affairs to enhance the standards of Police performance by providing training support through AIR's Broadcast media.
- AIR Resources is in consultation with other private broadcasters to provide consultancy and use of Prasar Bharati infrastructure for setting up their FM transmitters in metro and other cities.

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AIR: Service Offered

Use of Prasar Bharati hardware/software infrastructure by charging licence fee/usage charges.

Consultancy services including feasibility studies, turn-key jobs and operations and maintenance in the specialized fields of:

- Terrestrial Broadcasting for Radio and Television. This includes the frequency planning, coverage planning, system design, installation and commissioning, operation and maintenance of terrestrial broadcast networks
- Satellite Broadcasting. This includes planning and system design, execution of operation of fixed and mobile (SNG) uplink and down-link systems using both analogue and digital technologies.
- Studio systems including interior design, acoustics, state-of-the-art/studio and post production equipment.
- Data Broadcasting and Internet broadcasting
- Acoustics and audio video system for theatres, auditoriums and conference halls.
  - — Selling of Air time on broadcast transmitters.
  - — Availability of programmes from its large and rich archives.
  - — Production services and software generation.
  - — On site and institutional training in various disciplines of broadcasting.
- Software development and content packaging

Key objectives in every project undertaken are:

- Flexible, state-of-the-art and cost effective solution to every customers unique requirement.
- Emphasis on total professional approach on schedule completion of projects and customer satisfaction.
- High quality and cost effective operation and maintenance support.
- Consultancy and advice in selection of appropriate equipment in customers best interest.

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8

Radio, Television, Film and Cinema in India: Review of Roles of Respective Sectors

ROLE OF RADIO, TELEVISION AND FILM: AN OVERVIEW

In the United States of America, the beginning of radio, was made as early as in 1909. A station in San Jose, California, started broadcasting announcements and phonograph music. But regular and systematic broadcasting began only in 1920. Thereafter, the expansion was fast in the USA and other countries. Before long there was a huge network of radio broadcasting almost in every country. In India, like in many other countries, amateurs were the first to start broadcasting. The Radio club of Mumbai, broadcast its first programme in June, 1923. In November 1923, the Kolkata Club went on the air. The Chennai Radio Club started broadcasting on 31 July, 1924 with a 40 watt transmitter. Later, it broadcast with a 200 watt transmitter, for 2½ hours very evening. But it closed down due to finical difficulties. The Chennai Corporation re-started the broadcast service in 1930.

Organized broadcasting in India was started by the Indian Broadcasting Company (IBC) in 1927. Mumbai and Kolkata stations were inaugurated in July and August, 1972. The first radio programme journal India Radio Times was started on July 15, 1927. Its name was later changed to The India Listener and again to Akashvani.

IBC was a financial failure in spite of a loan from the government. It went into liquidation and was closed down in March, 1930. Under pressure from the radio-set declares, programmers and the general public the government took over the Mumbai and Kolkata stations in April, 1930. The Indian Broadcasting Service was formed. Those were the days of world wide depression. The government too faced financial difficulties. Even otherwise, it was not very enthusiastic about broadcasting. So, it ordered the closure of the Indian Broadcasting Service on October 10, 1931. Representations and agitations compelled the government to reverse the orders of November 23, 1931. The Government doubled the duty on radio sets.

In 1932, the British Broadcasting Corporation (BBC) started an Empire Service. The number of receiving sets, which were all imported doubled in less than two years. This resulted in an increase in the Government's income from license fees. The increase in import duty on radio sets and components of the radio sets also enhanced the government's revenue. Broadcasting now become financially viable. It was decided to start a radio station in Delhi. It actually went on the air on January 1, 1936. The BBC loaned the services of Lionel Fielden who became the Controller of Broadcasting. (Today

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the radio chief is called Director General). He persuaded the government to realize the potential of broadcasting and allot more money to the service. In his autobiography, The Natural Bent, he writes about financial problem and red-tapism. He also gives an interesting account of how he could persuade the then Viceroy to adopt the name All India for the broadcasting service. The name was adopted from June 8, 1936.

Fielden got together a group of devoted young people. With the help of these and of Goyder, his Chief Engineer, he started short-wave service in 1938 to cover the entire country. Lucknow station went on air on April 2, 1938, and Chennai on June 16, 1938. In 1939, the Tiruchi station into being. The same year the External Service Division at Delhi started.

A.S. Bokhari, another dynamic administrator, took over from Fielden to become the first Indian Director General. He was the chief during all the war years and thereafter till the partition. A new Broadcasting House was built on Parliament Street, New Delhi. On June 3, 1947, Lord Mountbatten (the Viceroy), Jawaharlal Nehru and Mohd. Ali Jinnah made historic broadcasts on the partition of India. In the midnight on August 14-15, Nehru broadcast his famous speech "Tryst with Destiny". It is preserved in the AIR archives.

Following the country's partition, six radio stations came to the share of India (Mumbai, Kolkata, Delhi, Tiruchi, Lucknow, and Chennai). When the princely states become a part of India, five more stations (Hyderabad, Aurangabad, Baroda, Mysore and Thiruvananthapuram) were taken over by AIR. During the First Five Year Plan (1951-56) much development of broadcasting took place. In 1952, the first National Orchestra was set up with Pundit Ravi Shankar as its conductor. Regional news bulletins in Hindi and Marathi were started in 1953 from Lucknow and Nagpur respectively. The first National programme of Talks too went on the air in 1953. In 1955 the first Radio Sangeet Sammelan was broadcast. The same in 1956, the first National Symposium of pets was broadcast and also the National Programme of Plays, Operas and Features. By the end of the first plan the number of radio stations had increased to 26.

Dr. B.V. Keskar, the Minister for Information and Broadcasting (1958-61), did a lot for Indian classical music. He also brought eminent writers, poets, musicians and playwrights on contract as producers. Finances for broadcasting for the Second Plan (1956-61) were increased four times as against finances in the First Plan. In 1957, Vividh Bharti, an All India Radio Variety Programme Service, was started at Mumbai. It provided light entertainment with a generous dose of film music. Over the years, it has become a very popular service. The service was started to cataract the increasing popularity of Radio Ceylon's commercial service. It has succeeded very well in its aim.

1957 also saw the start of an Inter-station Programme Exchange unit at Delhi. An annual folk music festival, "Songs of National Builders", was started in 1958 but it was short-live. The scheme of Radio Rural forums was implemented in 1959, for two-way communication with rural listeners. In 1960, Jawaharlal Nehru's speech at the UN was directly relayed from New York. By 1961, radio covered 55 per cent of the population and 37 per cent of the area. The Third Five Year Plan (1962-66) saw much expansion of medium wave broadcasting. As many as 26 transmitters were added to Air stations for broadcasting Vividh Bharati Programmes. In addition, two independent transmitters

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were installed at Chandigarh and Kanpur. By 1966, 54 stations covered 70 per cent of the population and 52 per cent area.

A committee on Broadcasting and Information Media was set up in 1964 under the Chairmanship of A.K. Chanda. It gave its report in 1966. It recommended separation of radio and television with the two independent corporations. It was not accepted by the government then. The separation ultimately came about 1976 and the TV set-up was called Doordarshan. Another recommendation was for the starting of a commercial service was started from Vividh Bharati in 1967.

A 9-point code for broadcasters, introduce in 1969, prohibits the following: criticism of friendly countries; attack on religion or communities; anything obscene or defamatory; incitement to violence or anything against maintenance of law and order; aspersions against the integrity of the President, Governors and Judiciary; attack on a political party by name; anything amounting to contempt of court; hostile criticism of any state of the Centre; anything showing disrespect to the constitution or advocating change in the constitution by violent means, but advocating changes in a constitutional way should not be debarred.

In 1969, a new channel "Yuva Vani" was started at Delhi. The sponsored programmes on the commercial service were introduced in 1970 an the Sanskrit news bulletins were introduced in 1974. Earlier, in 1971, the highest AIR station was set up at Leh. In the same year, the first satellite link was established.

In 1977, the Janata government appointed a Working Group headed by B.G. Verghese, to suggest an autonomous set-up for AIR and Doordarshan. The Group recommended in 1978 the creation of a National Broadcast Trust or Akash Bharati to look after both radio and TV. A bill to create the recommended Trust, was introduced in 1979. The recommendations of the Working Group, however were much diluted in the Bill. Eventually the bill lapsed when the Janata government went out of power.

The Janata government also introduced party election broadcasts for the first time in 1977, on the eve of assembly election in several states.

By 1980, radio covered about 90 per cent of the population and over 78 per cent of the area in the country. Expenditure on radio broadcasting in the first plan (1951-56) was just over 2 crores. By the 7th Plan (1985-90) it increased to 700 crores. In 1991, we had 102 full-fledged radio stations which were production centres. The number of broadcasting centres, which included relay centre, was 205. The population covered was 97.5 per cent. Area covered was 91 per cent. The number of transmitters was over 300. This number included short wave and VHF (very high frequency) or FM (frequency modulation) transmitters. National AIR channel via satellite was started in May, 1988.

Vividh Bharati programmers are broadcast from 32 centres including two short wave transmitters at Mumbai and Chennai. They are relay centre with low-power transmitters. They broadcast taped or prerecorded programmes. The tapes are sent to the various centre much in advance.

The External Services Division broadcasts programmes in 24 languages (17 foreign and 7 Indian) for a total of 75 hours daily. A special weekly programme is prepared and is broadcast through foreign radio stations in UK, USA and Canada. These programmes are meant for a large number of Indians living in these countries.

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Several stations broadcast educational programmes for schools (schools broadcasts), twice or thrice a week. The duration generally is 30 minutes. Unfortunately one about 20 thousand schools out of 7 lac schools have their own radio sets. Only about 40 per cent schools actually listen to school broadcasts. They too do not have the listen period in their regular time-table.

Some stations help the Directorates of Correspondence Courses with University broadcasts. "Yuv Vani" provides the youth (15-30 years) with a channel to express themselves and for their talents to blossom.

Communication process is a two-way process. Unless there is feedback, the quality of effectiveness of broadcasts cannot be known. For this purpose AIR started an Audience Research Wing in 1946. But in 1952, after six years, the wing was closed. Some critics say that it was closed because the finding of the Research Wing were not very pleasant for the bosses. In mid-sixties the Audience Research cell was set up again. Unfortunately it does not have adequate staff. The staff is also not very well trained. Some; other means of getting feedback are letters from the listeners, staff meetings (daily) of stations and newspaper media columns.

Radio now covers almost the entire population of India. It has a great ability to inform, educate and entertain the people. It can be made effective as an agent for development, especially in the rural areas. Rural areas do not have as many facilities for information, education and communication as the urban areas have. It remains a very relevant medium in India, like in other developing countries. This is so because about 40 per cent people in India are below the poverty line. Many are able to afford only a radio set or a transistors. TV sets are out of their reach. That is why, in a poor country like India, TV is called an elite medium which only the rich can afford.

Here, about half the populations is illiterate, Radio, being a medium of the spoken word uses conversational, simple and direct language. This can be easily understood even by illiterate folks. The effectiveness of radio can be gauged from the fact that its Rural Programme has been able to help the farmers in agricultural work. Varieties of grain or fertilizer popularized by the radio are commonly known as "radio seeds" or "radio Khad".

But to be fully effective out radio must come out with new categories of programmer and new styles of presentation. It should encourage the formulation of Radio Forums or Clubs. Through these, radio should associate the people, the target audience with very aspect of programmes. In this way, there will be audience participation which surely leads to the success and effectiveness of radio. Radio stations should also go locale. There should be at least one radio station in each district. The station should take care of the felt needs of the local communities. Small stations can involve the local communities in the total production process. That way the local people will have a sense of belonging to the radio and its broadcasts.

FM (frequency modulation) should be strengthened to provide reception without noise and disturbance. Feedback needs to be strengthened. Fair systematic research can yield truthful findings. Feedback for external services broadcasts should be obtained by more meaningful way. These services are important for our nationals, sitting far away from home. Their thirst for home news and cultural needs to be adequately satisfied.

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External services are also important for projecting the Indian culture and situation correctly and effectively in foreign countries.

Experiments in TV broadcasting started in the USA in the twenties of this century. But the available equipment did not scan the picture effectively. In the next five years came certain inventions like the picture tube, electronics camera and TV sets. They made it possible for NBC (National Broadcasting Co.) in the thirties to set up a TV station in New York. BBC too started a TV station in London.

The Second World War halted the expansion of TV. But immediately after the war TV broadcasting started expanding in the USA and other Western countries. By 1948, there were 48 TV stations in 25 cities and two million TV sets in the USA. Within 10 years, 512 stations were sending programmes to 5 crore sets, Canada, Japan and European countries were also making brisk progress. Satellite revolutionized TV broadcasting from 1962. In that year appeared the first satellite called the Early Bird. In 1965 came Intelsat, a big international communication system. Another such system, Intersputnik was added in 1971. Today, more than 125 countries have their earth stations linked to satellites. Thirty five satellite systems have brought the people and nations of the world much nearer. In the seventies, computer technology made possible a two-way communication between the transmitting stations and receiving households. Then came audio visual cassettes and the video tape recorder and player. They were followed by closed-circuit TV, cable TV, pay-phone TV and now Direct Broadcasting System (DBS). In DBS broadcasting, you do not need even a receiving station. Programmes can be transmitted direct to the TV sets.

The latest broadcasting technology has not yet reached several Third World countries in Asia, Africa and Latin America. There is a gap between the rich and the poor countries in this respect. That is why UN observed 1983 as the World Communications Year, to narrow down this gap.

Television came to India rather late, on September 15, 1959. For years the debate went on whether a poor country like India could afford TV. It was feared that TV might alienate us fork our cultural roots, that it might spread a consumerist culture. Consumerism would increase the hunger for comforts and luxuries. It might increase frustration and lead to social conflict between the rich and the poor. But manufactures, businessmen, educational institutions continued to make strong demands for TV in India. UNESCO offered a grant of twenty thousand dollars to buy community sets. The USA also offered some equipment. Philips India offered a transmitter at a low price. Ultimately, the Government yielded. It set up a TV station at Delhi on an experimental basis. The declared aim was to discover what TV could achieve in community development and formal education.

The transmission could cover an area of 40 km in and around Delhi. Programmes were beamed twice a week. Each programme was of 20 minutes duration. The viewers were members of 180 tele-club. These club were provided free TV sets for community viewing by UNESCO. Programmes were beamed from an improvised studio at Delhi. UNESCO conducted a survey in 1961 and its conclusion was that TV did make "some-impact". On pressure from public and TV set manufactures, internment programmes were started on August 15, 1965. They were broadcast daily for one hour. The first Hindi news bulletin in setting up a studio for production of programme.

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The first rural programme "Krishi Darshan" was started from Delhi on the Republic Day, January 26, 1967. This programme was received by farmer-members of 180 village tele-club in Delhi, UP and Haryana.

Daily TV transmission was increase from one to one and half hours and to two hours on Sundays on August 15, 1968. On 3rd December 1971, the first English news bulletin was introduced. In 1972 (October) the inauguration of the Mumbai TV centre came about. In 1973, Srinagar and Amritsar Kendras started relaying programmes from Mumbai that year. Kolkata, Chennai and Lucknow TV centre were set up in 1975. So, we can see that the real expansion of TV in India came about in the seventies. For example, the number of TV sets, all of which were imported was 22,000 in 1975. In 1975, the number shot to over one lakh. What is even more important is that now the Indian sets are available in the market.

In 1975, the Satellite Instructional Television Experiment (SITE) was conducted. It made a deep impact on the country and the World. The one year SITE exercise proved to India itself that it was ready for the satellite television. In 1967, a UNESCO study was conducted in India on satellite TVs use in the country. The study concluded that India can and should use satellite for national development. Accordingly, our Department of Atomic Energy entered into an agreement with the National Aeronautic and Space Administration (NASA) of USA for the loan of a satellite for one year. The satellite called ATS 6 was provided free of cost from August 1, 1975, to July 31, 1976 for SITE.

Educational programmes were broadcast direct from a satellite to the TV sets for the first time. Direct satellite transmission means that it does not pass though the relay station. The SITE programmes were revived by 2400 villages in six states—Andhra Pradesh, Bihar, Karnataka, Madhya Pradesh, Orissa and Rajasthan. An additional 25000 villages and towns in these states received these programmes through earth transmitters.

The daily four hours programmes were relayed on education, agriculture, health and family planning. The satellite provided for two video channel and two audio channels, so the various programmes could be telecast only in two languages at one time. According to surveys conducted by the Indian Space Research Organization (ISRO) and others, the experiment had a fair though not complete success. Commercial service on TV was started on January 1, 1976. Advertisers had to be allowed in because TV is a "Supreme Salesman". But a code for Advertisers was framed. Every advertisement had to be in accordance with the code. It could not be offensive. It could not hurt the normal, aesthetic and religious sentiments of the people. It could not be obscene and could not encourage violence or social conflict.

On April 6, 1977 Doordarshan was separated from All India Radio or Akashvani. Now Doordarshan, like AIR got a directorate of its own, with its own Director General as the chief. But both AIR and Doordarshan continued to be under the Ministry of Information and Broadcasting. They had been great demand from the opposition parties to be given time on the electronic media. They strongly criticised the ruling party for using these powerful media of mass communication for their own political ends. It was for the first time in 1977 that the opposition shared time with the ruling party for election campaign. It was a step forward for the growth of a health democracy.

The Janata Party was the first non-congress party to come into power at the centre in 1977. It appointed a Working Group to find out how best Doordarshan and AIR could be

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freed from the government control and made autonomous. Opposition parties has always been against the government control of the electronic media. So now that they were in Power, they wanted to show their commitment to his conviction. They did so by appointing the Working Group. The Group is popularly called the Verghese since the Chairman of the 12-member group was B.G. Verghese.

The Group submitted its reports in March 1978. It recommended a single autonomous National Broadcast Trust (NBT). It suggest that such an independent, impartial and autonomous Trust could be made by an Act of Parliament, National Broadcast Trust or Akash Bharati would look after the working of the both AIR and Doordarshan. It did not recommend two separate corporations for radio and TV. Because of their different nature, they would be two unit no doubt, but at the apex level these two units would be integrated under the care of a single Trust.

There would be Licensing Board to issue License to franchise stations for institutions like the universities. These franchise stations could have their own transmitters for specific proposes. No commercial advertising would be allowed on the educational channel. Their license would be renewable every three years. The Group also recommended the setting up of a Complaints Boards, selected by the Chief Justice of India. This Board would deal with the complaints of unfair treatment of persons, subjects, events etc., by AIR or Doordarshan.

The Trust would be responsible to the Parliament through its budget, annual reports, auditor's reports, reports of the complaints Board and the Licensing Board.

The Controller General of Broadcasting (CGB), the chief of radio and TV broadcasting would provide a link between the trustees and the entire broadcasting organization.

The year 1980 saw the start of the National Programmes of Music and Dance. The basic aims of radio and TV are to provide information, education and entertainment. It also their responsibility to preserve and promote our culture and heritage. It is to fulfill this aim that Doordarshan started these National Programmes. The idea of National Programmes was already existing at AIR. The National Programme for the whole of India began on TV on August 15, 1982. In 1982, Doordarshan took to colour transmission August 15, then occurred two significant events in the development of Indian TV. In November 1982, the Asian Games were efficiently covered through colour transmission. The way the TV personnel handled this huge task was appreciated widely in India and abroad. In March 1983, Doordarshan covered the Non-aligned Meet (NAM) held in Delhi. This was another feather in the cap of Doordarshan.

The first domestic satellite was launched in 1982. This satellite, INSAT 1-A, was placed in orbit but it could not become operational. India's second satellite, INSAT 1-B, was launched in August 1983. This made TV programmes available to much larger segment of our population, it also improved the quality of reception of broadcasts. The year 1984 was very important for Indian TV. The first sponsored serial, Humlong went on the air in July. Higher Education TV (HETV), produced by the University Grants Commission, was started. Doordarshan celebrated its silver jubilee and Delhi Kendra's second channel started.

Before our own Humlong, we imported serials, sitcoms (situation comedies), soap operas and similar other programmes. The name soap opera is given to sentimental, sob

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and sigh dramatic serials. Such serials first appeared on the radio in 1920s in America. They were sponsored by soap sellers and their sentimental stuff was mainly meant for women. Broadcasts like. 'The Fox' 'Sorry' 'I Love Lucy', and 'Star Trek' were all imported. The imports came mainly from the USA and Germany. Our Indian soap operas took their inspiration from Mexico had achieved great success with its soap operas like 'Come With Me' and 'Come Along with Me'. The first was meant, to encourage adult literacy. The late attempted to popularize family planning. The project of Humlong was inspired by these Mexican soap operas. The serial was on the air for 156 weeks. It became every popular with/the viewers, Actors become TV personalities. This soap opera was sponsored by Food Specialities that launched Maggi noodles in the market. The sales of noodles increased enormously, especially in urban India. Educational TV (ETV) was started in 1961 from Delhi. The broadcasts, to start with were, for science teachers and students of Delhi Schools. Later, they covered larger areas and more subjects. ETV was then extended to other kendras like Mumbai, Kolkata, Chennai and Srinagar. The service was also made available to higher secondary schools.

We have already noted that the Verghese Group recommended franchise stations for the University to prepare and broadcast their own programmes. Such programmes for higher education were started by the University Grants Commission (UGC) in 1984, UGC set up an ISAT Cell at Jamia Millia Islamia, New Delhi, to co-ordinate programmes prepared at different university. The UGC transmission for higher education was called Countrywide Classroom.

Several Audio-Visual Research Centres (ADRCs) and Educational Media Research Centres (EMRCs) were set up in different parts to produce programmes. This programmes are meant to supplement the old and old formal process of education. They also try to promote the interest of students in seeking knowledge outside the syllabi. The morning Transmission was introduced in 1987. The late night feature film project was also introduced that year. Besides a weekly news bulletin for the deaf and dumb was launched. In 1988, Kolkata and Chennai got a second channel, INSAT-IC was also launched. In 1989 came the Afternoon transmission. In 1990, INSAT-ID was launched. In 1993, Doordarshan started five Metro Channel, including music, sports, entertainment channels. They were started under pressure from the foreign channels like the Hong Kong based Star TV and the US based CNN. We must three important things that happened in the eight is. One was the Joshi Report on TV. The second was the video boom and the third was the appearance of Cable TV.

The Joshi Committee on Software for TV, set up under the Chairmanship of P.C. Joshi, gave its report in 1985. The report is called "An Indian Personality for Television". The report criticized Doordarshan for concentrating mostly on the North for its programme content. It also criticized TV's attitude to made broadcasts predominantly in Hindi. The Committee said that Doordarshan has not been able to achieve its aim of becoming a medium of public service and social education. The reason was that it did not have functional freedom.

The Joshi Committee recommended the setting up of a National Doordarshan Council. Its aim would be (1) to review and guide Doordarshan's performances, (2) to act as a guardian of functional and professional autonomy, (3) to act like Press Council to examine complaints of unfairness against the medium. The committee also

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recommended decentralization of Doordarshan. Local stations at district level should be set up to involve the local communities in the process of programme production. Every village must have at least one community viewing set, and the Audience Research Unit should be strengthened. Viewers should be encouraged to give views freely so that the organization becomes democratic in its programming.

The Committee did not ask for an autonomous corporation for Doordarshan. But it asked the organization to find its roots in the rich Indian heritage and develop a strong Indian personality. Only then we shall be able to fight the foreign invasion of the Indian skies.

When you go around any city or town, you find that many individuals possess video cassette recorders (VCR) or video cassette players (VCP). It appears like a situations of a video boom. Why only in cities and towns, even comparatively well off villages in many states like Punjab, Karnataka, Kerala, Maharashtra seem to have a situation of that kind. Even the northeastern states have not been left behind. The video seems to be even more active when you come across video parlours, video clubs, video restaurants and video buses. Video has become a profitable business proposition. It is shown to a fair number of people who are charged tickets. And this activity of video playing and watching activity continue till late in the night.

Video boom in India came in the early eighties, especially after the Asiad in 1982. No confirmed figures are available for the number of video players in India. Similarly, correct figures are not available for the number of people who watch video daily. Figures for players vary from one to four million and for watchers from one to two million daily. Estimates and surveys have been made by advertisement agencies, cinema organization and individuals. They have used different methods. So naturally the figures differ. For example, the number of video parlours ranges between 50,000 and two lakhs, according to different estimates.

Films are transferred to the tapes or cassettes illegally. Several "blue" (absence or not in good taste) film are also obtained in this manner. Cassettes are also obtained illegally. From Dubai an Hong Kong. The government amended the Cinematograph Act. It was made illegal to screen or show films without a certificate from the Central Board of Film Certification. In spite of the amendment, the video business continued. It is rather difficult to catch hold of very video criminal.

One reason why people gather in video restaurants and parlours that cinema theatres are not enough even in towns and several cities. Villages have only mobile make-shift in cinema theatres. Video parlours cash in the hunger of the people for watching films. Another reason is that people do not have to stand for long in queues to buy tickets. It is quality convenient to a parlour and buy a ticket easily. Also the price of entry into the parlour is reasonable.

For the parlour owners too, thing seem convenient. They do not have to contract a theatre for showing films. They can screen films at their shop or in a room of their house. And the cost of the video is fast recovered. They can also rent out the video players at fairly high rates at night till the early hours of the morning or till they themselves will require it for their group of customers.

The cassettes are not very costly for the businessmen. One cassette costs anywhere between 100 and 150 rupees, depending on its quality. All sorts of cassettes are today

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available from T-series and Gold to the National Film Development Corporation cassettes. The NFDDC cassettes have foreign film prints too. The video owner uses one cassette several times. Many a times a film is copied from a copy. That is why many video cassettes are poor in quality.

Video has affected the film producers and theatre owners. People who, can see a movie on video, have stopped going to the cinema theatre. Illegal screening of films on video without paying any royalty to the producer or distributor means a loss to the latter. That is why cinema producers, film makers, distributors and exhibitors have joined hands to demand laws and action against illegal video operators. Cable TV is another significant development. It has spread in a big way, especially during the 1990s, cable was there earlier too, in metro cities like Mumbai. Cable has been operating in Mumbai and other metres for almost ten years. But in the past two years cable TV has invaded much smaller cities.

Cable TV is operate by linking the viewers' TV sets through cables to a common antenna. It is operated trough a dish antenna and from a control room. The dish antenna, placed in a particular angle, can catch signal from broadcasting services like Doordarshan or foreign services like Star TV, CNN, BBC, MTV, Prime Sports, Pakistan TV etc. These broadcasts can be relayed through cable to individual customers of a cable TV operator. He also provides what is generally called domestic service or TV. In this service, he shown films or other programmes like Pakistani tele-play, according to the demands of his customers. The customers are charged installation fee to lay cable. After this they are charged a monthly fee. This fee, generally various from Rs. 50 to 200 per month, the fee or the rent would depend on the cost or providing the services, quality of the service, number of channels made available to customers and the customers capacity to pay. Cable TV is fast becoming popular. By paying say, one hundred rupees a month you can get five to eight or even more channels. On the top of it you also get one or two movies in the domestic service provided by the operator. And these movies the customers can get on demand. Video and cable TV are now increasingly being used by political parties, especially during elections. Industrialists, businessmen and professionals like doctors, architects and consultants have also started using these media. Several video news magazines like India Today's *News Track*, Stardust's *Starbuzz* and former Union Minister, Harmohan Dhawan's *Third Eye* give a round-up of even news. Their cameras go when Doordarshan's cameras cannot go. These magazines probe subjects which are not taken up by Doordarshan. Their coverage and comments tend to be bolder and deeper. Sometimes, of course, they can indulge in what is called "yellow" journalism (cheap, Sentimental).

Indian TV, like all TV services abroad, offers a wide variety of programmes. These programmes are generally divided into general audience and special audience broadcasts. In the first category are included programmes of general interest like news, current affairs, films, light music, film songs, chitrahaar, tele-plays, serials, soap operas. In the second category are included broadcasts for particular section of the population. For example, youth programmes, women's broadcasts, children's film's and other children's telecasts, quiz shows, interviews, discussion, documentaries on particular subjects, features, docu-features, sports, educational TV (ETV), countrywide classroorn, classical music etc. We have also now Intent Service, which was introduced in Delhi in

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1985. It now broadcasts information on airlines, transport, railway services, stock exchange, cultural engagements, tourist services, current affairs, sports. This information is made available from the Second Channel of Delhi Kendra. Indian TV has made some contribution no doubt but there is much left to be desired. It has provided internment to the viewers. It has brought films in their drawing rooms. If has served the farmers by informing them of new methods and techniques of agriculture, horticulture, poultry and villages industry. It has also traded to spread awareness about our great epics, about women's condition and role, about political processes, like elections. It has made people aware of what is happening beyond India. ETV (educational TV) and HETV (Higher Educational Television) have also imparted education to schools, college and university students in an informal way.

But Indian TV has not been able to do several other important things. It has not been impartial and fearless in reporting political developments. Its current affairs programmes could have been an important platform for political education for the general public. It also not been as efficient as required in reporting the national and international news—in respect of neither speed nor of analysis. It is too much dependent on news agencies. After all it is a medium of immediacy of "here and now". TV in India not proved to be and effective medium for social change and development. TV has a great potential to change a traditional society into a modern society. It has been contented to be a medium for internment. There has been a great predominance of film-based programmes on its screen. Its failure to promote and popularize our cultural heritage can be clearly seen. It has not been able to develop for itself what could be called a unique Indian personality. In short, it has not been able to change the traditional attitudes of people. Nor it has been able to change is own attitude of moving leisurely, behaving like a government organization. It has been much too loyal to the government, forgetting its responsibility towards the people as a medium of mass communication.

INDIAN FILM INDUSTRY: AN INTRODUCTION

The film industry in India, like the Press, and unlike the television and radio, is entirely free and independent. It is subject only to the terms and conditions of the Cinematography Act of 1952 which is still in operation, although it has been amended many times. The Act imposed certain norms that are to be observed, relating particularly to censorship, taxation, import and export of films.

Generally, the term 'film industry' has come to signify the popular, entertainment films being made in the major film producing centres of Mumbai, Chennai, Hyderabad and Kolkata. However, the past twenty years or so have seen the rise of a New Cinema movement which has been called by various names—Parallel, Art, Serious, or simply New Cinema. Most of these films are made by the graduates of the Film and Television Institute of India at Pune, who have spread out all through the country from Manipur, Assam, Orissa to Thiruvananthapuram and Bangalore, in addition to the four main centres of the film industry.

For the film industry, the cinema is a form of entertainment, but some intellectuals and discerning film-goers see it as a form of artistic expression. However, all cinema communicates ideas, knowledge about people, places and thing beyond one's own limited area of experience. This communication emerges subconsciously or with the

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director's full awareness and deliberate intent. No form of art or entertainment is entirely free from an ideology, a specific way of perceiving and understanding. But it is necessary to look beneath the surface to discover what the film maker is conveying about attitudes, behaviour reaction: What his/her own attitude is with regard to personal beliefs, customs, relationships or larger issues like politics or social organizations.

In India, though the film makers are free to make films the way they like, still, they are not completely free as the distribution networks are with the government. And it is the government who decides which films should be shown and which should not be shown. India is the largest producer of films. In 1992, in all 836 feature films were produced; of these, 189 were in Hindi and the rest in other Indian languages, mainly in Tamil, Telegu and Malayalam. Although the film industry gives employment to thousands of people and yields lakhs of rupees as revenue to the Government, it is still not organized or recognized as an industry. It is, therefore, not subject to the laws which govern an industry. However, there are a number of unions, guilds, associations, which look after its interests. The major ones are:

Being a member of any of these associations carries many advantages. They register titles of the projected films, settle disputes, lobby for the needs and grievances of their members with the central and state governments, so on and so forth. There are several associations and unions of directors, actors, cameramen, sound recordists, even studio hands. Membership of a union is not mandatory in order to be employed but it carries many advantages at very little cost and, therefore, most people working in the field opt for membership of a union or guild. Since the cinema was invented in the West and took a certain shape and form from the start, it is the Western definition that is considered the norm. We shall examine that and then see how it has evolved in India.

In general, the director either takes a story or a novel, and adapts it into a film script, or works with a writer to come up with an original script for a film. Sometimes, very rarely, a director writes a story or an original script himself or herself. The story is then broken up into a screenplay with scenes, shots and dialogues. The actors are then selected, and the director gets his crew together. Usually, the director and the producer work together almost from the start; it is the producer who finds the money to make the film, leaving the director free to concentrate on the creative aspect.

A detailed shooting plan is worked out, indicating the locations, the days on which different scenes are to be shot, the actors and extras who will be working on those days and in those scenes, the technical crew and equipment required—when and where—and even contingency plans are drawn up, just in case things go wrong. This area is usually the responsibility of the Executive Producer.

Once the film is edited and completed, a final print or many prints are made, and the producer takes over the arrangements for selling it to the distributors and exhibitors.

Only those producing 'Serious Cinema' in India usually follow the film-making process described above. For the mainstream cinema, the film industry has evolved its own process, necessitated by the shape the cinema itself has taken, with the emphasis on stars and the important place that music and dance occupy. The idea for a film often starts with a producer who start by signing up a hero and a heroine. He then gets a scriptwriter to weave together a series of incidents involving these stars, interspersed with plenty of songs and dances. Simultaneously, a music director composes the music

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for the lyrics specially written for the film, and the producer's attempt, is always to get the leading singers to sing the songs. Often, the songs are recorded first, and on the basis of the music and the stars who have been signed up the producer tries to interested financiers in funding the film. Somewhere along the way, the producer also chooses a director and a cameraman and pays them both a signing amount. Usually, these amounts are paid in cash; 'black' money is the basis of the film industry with huge, undeclared amounts changing hands.

The money for shooting and completing a big-budget film with major stars, music directors and singers, seldom comes in all at once. The film also cannot be shot in one stretch as the stars can rarely give more than a few days at a time to one production, since they work in, several films at the same time. Therefore, the normal pattern is to shoot a few scenes with atleast one song and dance sequence to start with. These scenes are edited and shown to the distributors and exhibitors in addition to the financiers. Films are normally sold all over India in "territories". A distributor may buy just a single territory; a film can thus be sold to several different distributors covering the entire country. The distributor then negotiates with the exhibitors, who own theatres or chains of theatres.

Although the manner and sequence of making a film may differ for 'commercial' and 'art films', the distribution pattern is the same. If a distributor is not interested in a film, it is extremely difficult to exhibit it. Since India has only big movie theatres, the distributor and the exhibitor can choose the kind of film they wish to show. Inevitably, and understandably, they will choose the kind of film that is likely to earn the largest amount by bringing in the greatest number of spectators. It is the serious cinema, designed for more intimate viewing, that suffers under such a system. Unlike most other countries, we still do not have the small cine-plexus; which, in fact is the pattern all over the world.

Audiences, too, come to expect a certain kind of film to be shown in a certain kind of theatre. If expectations are belied, the reaction is usually hostile. Many people involved in the world of cinema are now demanding that the government bring in changes and encourage smaller theatres to be established. Since independence, the government has periodically set up committees to inquire into the problems and needs of the film industry and make recommendations. The governments have derived many advantages from the film industry, specially in the from of the seisable revenue they receive by levying as variety of taxes, both at the central and the state level.

Control over the content of films has been exercised principally through the imposition of censorship. The Central Board of Film Certification has its head office at Mumbai with a chairman and five members appointed by the government. There are regional offices in Chennai, Kolkata, Delhi, and Hyderabad, with a large number of censor officers who are nominated to the board by the government. The non-official members are selected on the basis of their standing in the arts and their demonstrated interest in the cinema. When a film is completed, it is sent to the censor board to obtain a certificate without which it cannot be shown publicly. The censorship office then invites a minimum of these persons from the board to view the film and pass judgement on it, in writing, on the spot.

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The National Awards

The first of the positive steps the government took, to help the films develop as a form of artistic endeavour, was the establishment of the national awards in 1954. These are presented by the President of India. Since then, the number of awards for directors, producers, actors and actresses, technicians, art directors, music composers and lyric writers, has grown considerably, and now the presentation of the awards is followed by a national film festival showing the award winning films. The films are judged by an independent jury nominated by the government. A recent addition to the awards is one for the film critics and one for the authors.

The Film Finance Corporation (FFC) National Film Development Corporation (NFDC)

In 1961, the government set up the Film Finance Corporation to give loans for low budget films. It was the start of a policy to assist in the emergence of an artistic rather than purely commercial cinema. In the early years, the FFC had an honorary chairman and a very small office. As its role became more significant, this grew in size until 1982, when the Film Finance Corporation was amalgamated with the Motion Picture Export Corporation, to become the National Film Development Corporation (NFDC).

For a number of years, the NFDC was the key organization in the Indian Cinema. It used to give loan usually to Film Institute Graduates. It then started producing films itself, giving the director a flat fee. It promoted India cinema all over the world, and gave a great impetus to there artistic cinema.

It held annual script competitions to discover new talent, financed the films of even established directors like Satyajit Ray and Mrinal Sen. It was with FFC/NFDC funding that the directors like Mani Kaul, Kumar Shahani, Ketan Mehta, Saeed Mirza, Adoor Gopalakrishnan were able to make first films and establish themselves. The works of these directors, and many more who accompanied them or followed in their footsteps, began to dominate the list of the national award winners. These films were also shown on the television, and slowly led to awareness in the public, that there was another kind of cinema possible.

The NFDC itself receives its funding through different means. Originally, entirely funded by the government, its activities and sources of funding were expanded. All films imported into the country had to be cleared by an NFDC—appointed committee, and the importers had to pay a large canalization fee to it. With this and the international and national sale of the films it produced, the NFDC carried on its promotional and financing activities. In the present altered conditions, the import of films has been liberalized and the NFDC no longer obtains a conalization fee. This had led to considerable financial difficulties and the future of the NFDC seems uncertain.

State Film Development Corporation

Almost all the states have established the State Film Development Corporations, but only a few of them have proved to be really effective. The Kerala State Film Development Corporation has helped film makers in many ways through financing their films and showing them at the theatres they have built. In Kolkata, the Nandan Film Complex has become the hub of film activity in the city with its two theatres, library, cafeteria and large grounds. They hold regular film shows and special weeks of films from other

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countries. It has nurtured an interest in the cinema that Bengal has always shown. In Bhopal, the Madhya Pradesh Film Corporation together with Bharat Bhavan, has financed films, published books and literary journals, and organized seriously inclined film makers. The State Film Development Corporation, set up in Chandigarh, has been directly responsible for the emergence of viable Punjabi cinema.

The National Film Archive

Another institution to be established by the government was the National Film Archive of India (NFAI), with premises in Pune, in 1960. The Archive began to collect film classics from India which would otherwise have vanished. The Archive obtained from wherever possible, cleaned, restored and preserved them. Slowly, its scope also expanded, and it began to add world classics and great contemporary films to its collection.

The possibility of seeing great cinema and doing film research in the library of the Archive encouraged incipient film makers and writers to take the cinema seriously as a great art form. Each year, the NFAI holds a one-month Film Appreciation Course in Pune in conjunction with the Film Institute. It is an intensive course designed for those with more than a passing interest in the cinema. Many film society members, or those interested in starting film societies, budding writers, critics, actors and actresses, have taken this course. It has proved to be so valuable and the admission to it so much in demand, that the NFAI has designed a shorter, more compact, ten-day course. This course is conducted all over the country in collaboration with various institutions. It has led to a spread of film culture and a deeper understanding of the cinema. In addition, the NFAI gives research grants and fellowships, and has entered into and agreement with a publishing company to publish books and monographs on the Indian cinema.

The Film Institute/Film and Television Institute of India

Within two years of the founding of the National Film Archive, the Film Institute of India was created on the premises of the old Prabhat Film Studio in Pune, situated next door to the Film Archive. The courses were designed on the lines of the great French Film School in Paris. The student received a thorough grounding not only in technique, but also in the history and aesthetics of the cinema. With the Film Archive next door, they are able to see the great cinema of the world at the two screenings held every evening in the institute's auditorium.

Initially, the Film Institute also included courses in acting. Among its earliest acting students were Shabana Azmi, Shatrugan Sinha, Om Puri and Naseeruddin Shah. The first graduates in film direction went into the mainstream cinema, but when funding through the JFFC became possible, they chose to make their own films. Mani Kaul's *Uski Roti* made with an FFC loan in 1969, Kumar Shahani's *Maya Darpan* in 1972, Adoor Gopalakrishnan's *Swayamvaram* in 1972. It was the start of the New Wave in the Indian Cinema.

In 1982, with the expansion of Doordarshan and the need for training in television, the Film Institute was expanded to include training in television as well. The film and television sections are quite separate although on the same campus, and the name of the institute has been changed to the Film and Television Institute of India (FTII).

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Directorate of Film Festivals

The first International Film Festival was held in India in 1952, and it travelled from Delhi to Mumbai and Kolkata. Some of the great contemporary films from all over the world were shown at this Festival, which was attended by many internationally celebrated actors and directors. It was a phenomenal success and its impact was felt for many years. However, organizing an international film festival is a complicated and expensive exercise, and it was not repeated until 1965, at which time it was held only in Delhi. After that, international film festivals, were held sporadically for the next few years until in 1972, a permanent Directorate of Film Festival (DFF) was established under the Ministry of Information and Broadcasting to hold an annual festival. It was also decided that a competitive festival to be held in a different city. The competitive festival in Delhi became known as the International Film Festival of India (IFFI) and the non-competitive one as Filmotsav. The standard set by the festival was very high, and it was so well organized that it quickly became one of the six A-grade festivals in the world.

The Ministry decided to give the DFF greater autonomy by placing it under the direct charge of the NFDC. However, with the office of the DFF in Delhi and the NFDC in Mumbai, conflicts did arise, and, in 1989, the Ministry took back the DFF. That same year, in view of the mounting criticism that the IFFI did not attract the best of the year's production to its international competitive section, the Ministry decided to do away with the competition section altogether and to hold the Festival in a different city each year rather than alternating it with Delhi. The elimination of the competition led to a fall in the prestige and importance of the Festival in international terms, although, for the Indian audiences, it still remains a unique opportunity for seeing the best of the new world cinema. For international critics and Festival Directors, the most important aspect of India's festival is the section devoted to the serious Indian cinema called the Indian Panorama. Films for this section are also selected by an eminent Indian jury and the DFF pays for them to be subtitled in time for the Festival. The Panorama has become an important showcase for the Indian cinema, and participation in it carries prestige as well as a guarantee of international exposure with the possibility of invitation for participation in other international festivals.

The decline in international importance of the Festival, however, has led to a rethinking about its role, and the government has now decided to restore the competition and take it back to Delhi every two years, as before. In addition to the International Festival and the National Festival accompanying the National Awards, the DFF also organizes regular film weeks from different countries under the Cultural Exchange Programme; Indian film weeks are held as a reciprocal measure in these countries. As a result, films from many European and Asian countries are shown at regular intervals, and are beginning to become familiar to Indian audiences in those cities where they are shown. They are then packed up by the International Federation of Film Festivals and shown to film society members all over the country.

The documentary film has been universally recognized as a significant film of expansion. In India, the Film Division regularly produces documentaries of technical and cultural values. Now, there are film festivals all over the world exclusively for documentary and short films. Recognizing the power of the cinematic image to transmit messages, the British colonial government established the Information Film of India to

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persuade the Indians to join in Britain's war effort. Perceiving this organization as a propaganda instrument of colonial powers the newly independent national government wound it up immediately after independence. However, recognizing the need to present information and even news, the government re-established it as the Films Division to "inform Indian about India". An ambitious programme was put into practice. Documentary films were made not only about development projects and achievements, but a series of films was produced about national figures, both political and cultural. This was in addition to a weekly news review. These documentary films and news reviews were required to be shown in the theatres preceding the Feature Film. The theatre owners had to pay a fee to the Films Division and this becomes its major source of funding.

With the advent of the television and the mounting resentment of the theatre owners at having to pay for and screen a short film that the audiences were growing increasingly impatient with the ruling was withdrawn. In any case, with the daily news on the television and an even more widespread communications means at its disposal, the government no longer had to rely on the screening of documentary and informational films in the theatres. The Films Division, however, still continues to function out of its head office in Mumbai with branches in most major cities, producing short films of either technical use such as agriculture, or films of lasting cultural value. Many of its technical films have won international awards. The Films Division has a number of directors and technicians on its payroll, but a large number of films are made by independent directors under contract. Many well-known feature film directors have made documentaries for the Film Division. Among them are director such as Goutam Ghosh, Buddhadeb Dasgupta, Kumar Shahani, Mani Kaul, Adoor Gopalakrishnan and the late G. Aravindan.

The documentary film is being increasingly recognized worldwide as a significant from of expression in itself. Many young film makers start out making shorts and documentaries; several prefer to stay within this field as they find it satisfies their desire to use the cinema as a weapon of protest, or of creating awareness of issues they are concerned with. There are film festivals all over the world, showing only documentary and short films. With India being perhaps the largest/producer or documentary films in addition to being the biggest' films producing country in the world, the Films Division felt the need to have an international festival in Mumbai exclusively for short films.

In 1990, the first Mumbai International Film Festival was held, organized by the Films Division. Despite lack of experience in this field, it was remarkably well received for its organization, the wide variety of films it showed, the international jury and the warmth and sincerity of its approach. The second festival was held two years later, in February, 1992, and it is now a regular event, which will be held every two years in Mumbai.

As an independent film maker, established or just starting out, it is not always a simple matter to get a Films Division contract to make a film of one's choice youth directors started looking around for alternate sources of funding. They found it in different governments department such as the Department of Tourism, the Ministry of Social Welfare, Ministry of External Affairs, etc. Industrialists and business houses also want films about their own achievements and their public-spirited enterprises. Others are prepared to be persuaded to finance films as a measure of cultural support. The film

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making base is being expanded, but the problem of distribution remains. An all-India distribution can only be obtained if the film is acquired by the Films Division, or by Doordarshan. Many young film makers, driven by the need to make a statement of protest or anger, found their own resources to make films on topics as controversial as the bindings in Bhagalpur or deaths from the gas explosion in Bhopal. Anand Patwardhan, for instance, started out with making an anti-emergency film, "Prisoners of Conscience", in Canada where he was then living and studying. Returning home he made films like "Bombay, Hamara Sheher", a biting indictment of the way the city is run. His latest film is "Ram Ke Naam", a one-hour film shot in Ayodhya. Uma Segal, after graduating from the FTII, made! "Shelter" about the homeless in Mumbai. Meera Dewan in Delhi has taken up women's causes, making films on issues like dowry deaths. Nilita Vachani obtained Doordarshan funding for a film on a woman supposedly possessed by spirits "Eyes of Stone". All short films, however, are not about social or political protest. Many have used the form for aesthetically satisfying work. Rina Mohan's "Kamalabai" is on the life of famous Marathi actress of the thirties of twentieth century. Soudhamini's "Pitruchhya" is a beautiful evocation of dance.

Many of the established directors of the serious art film, like Kumar Shahani, Mani Kaul, G. Aravindan, Adoor Gopalakrishnan, Goutam Ghosh, and others, have also made short and documentary films for the Films Division, for Doordarshan and different other government ministries and institutions, etc. The main issue, even more significant than funding, remains the one of distribution. If a film wins a national or an international award, it is automatically, and obligatory, bought and shown by Doordarshan. But that is not the medium for which the films were necessarily made, and many of the technical and aesthetic qualities are lost on the small screen. The difficulty seems to be without a solution for the present. For many years, the cinema enjoyed a position as the single most important medium of easy, accessible entertainment with no real competition from any other form. The prices of cinema tickets were controlled by the government, and going to the cinema was an easily affordable family outing.

In the past few years this situation has altered dramatically. The main challenge came from the television, then the video. Financing a film became increasingly expensive, and revenues of the distributors and financiers fell dramatically, as a result of the video piracy of new film as soon as they were released, sometimes even before they were released. With Doordarshan showing films and film-based programmes regularly, attendance at the cinema hours also decreased. For many years, the film industry was in a state of crisis, from which it has not yet emerged, but it has found ways of coping with it. Films have grown more spectacular, with special effects that are lost on the small television screen. The quality of pirated videos is so poor that it cannot be compared with the big screen. Some of the biggest producers have started making their own official videos of their films, without the songs and with advertising lines running across the frame, just to entice people back into the theatres.

However, the crisis of financing and distribution has by no means been overcome. People are beginning to understand that we are now entering a different world, where electronic communication is going to be increasingly important, and we have to come to terms with it. For the art cinema, Doordarshan has played an important role. First, by regular Sunday afternoon showings of national award-winning films in all languages,

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sub-titled in English, and, then, by producing films itself, either independently or in collaboration with the NFDC. However, for the true film lover and film maker, the small screen is not the format for a feature film, nor can a film be experienced in the same way as in a theatre.

INDIAN CINEMA: AN OVERVIEW

If India attained a pre-eminent position in any single visual art after Independence it was film making. It shot up to become the top in the world and still retains that pinnacled position. In 1983, over 800 feature films were certified for public exhibition mostly in colour and a few in black and white. This number was nearly four times what India was producing immediately after Independence. Languagewise, Telugu topped the list followed by films in Hindi and Malayalam. Trailing behind were films in Bengali, Gujarati and Marathi. Within the film industry the most significant development that has taken place during this period is the acceleration of film making in south India. Both in terms of the number of cinema halls, and in respect of the number of pictures produced, the south has forged ahead to take the lead from the well-entrenched traditional centre of Mumbai. Over the years more than 17,000 films have been produced in India. More than 13 million Indians go to the movies everyday, sometimes trudging miles to the nearest movie hall.

Yet this enormous structure caters essentially for urban and suburban people, who represent only one-fifth of the total population. The number of cinema houses where films can be screened are 11,682 including the touring talkies. These cinema houses are unevenly distributed and obviously well below the world average.

Identifying the Milestones in the Growth of Cinema

Many milestones marked the overall growth of cinema in the country since Independence. The government showed concern about the balanced development of the cinema which had become a money bag and multi-star industry. To this end, it appointed the Film Enquiry Committee whose recommendations resulted in the foundation of some basic institutions like Films Division of India, Film Finance Corporation and Children's Film Society in the sixties. In their own way these institutions including a growing number of talented producers and directors have cumulatively given a shot in the arm to the film industry.

The Films Division set up by the Ministry of Information and Broadcasting in 1948 gave a boost to documentary films and upgraded it professionally and technically. In 1975 the National Films Development Corporation was constituted, which was activated in 1980 and the Film Finance Corporation and the Indian Motion Picture Export Corporation were amalgamated with it. The Corporation plays a vital role. Its function is to plan, promote and organize an integrated and efficient development of the industry in accordance with the national economic policy and objectives. Its broad range of activities covers the handling of the import and export of feature films, allocation and distribution of raw stock and equipment used by the industry, distribution and exhibition of films through the existing network, and undertaking a programme of construction of a chain of national theatres, promotion of quality films, research and development in film equipment and raw stock. Recently the Corporation has taken an innovative step in

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deciding to finance the production of featurettes, i.e. films of approximately half an hour to one hour duration. These can be shown on TV networks in India and abroad.

Explaining Film as a Change Agent

The film is motion, picture, sound, theatre and school all packed in one. That is why it can communicate effectively, create better impact than other mass media and draw hundreds and thousands of viewers including the illiterates, workers and villagers. Even the elite and urbanites swarm cine halls or glue to their seats at home near video-cum-TV sets. The film being visual reality and a universal language cutting across cultural barriers, film exponents advocate that a socially relevant cinema can prove to be the best activist. Taking the example of India as a developing country where less than five per cent of the population buy or read newspapers and books, the talkie film is perhaps the only popular form of culture available to a large number of the common people. The contact of most of the people with prose is the dialogue that they hear in pictures, the only poetry that enriches their lives is the poetry of film lyrics, and their models for style, fashion and mannerisms are the celluloid heroes. Many experts therefore think that the film can educate and inspire, motivate and change their attitudes. To use the communication language, the film in the hands of good script writers and directors can function not only to spread a common filmy language but act as a social monitor and a gatekeeper as well. Like any magazine or newspaper, it can be effectively investigatory and expository. More than any other media it can tellingly project social angularities and injustices, forcibly portray the moods and attitudes of alienated and wayward youngsters, emotionally and incisively depict what poverty is and how farmers, workers, woman and the poor and down-trodden eke out their existence. Recent feature and TV films show that given wise direction, the film without becoming did active or ceasing to be an entertainer, can expose the black marketeer, the corrupt politician, the anti-social, industrialist or a trade union dada, the 'yes minister' bureaucrat, eve teaser and social parasite. Not only in this respect but positively it can stimulate values of good life and citizenship as also participatory virtues of developmental activities. Through characterization, demonstration and depiction of scenes and situations, it can even directly help to sell the concepts and norms of national or emotional integration, dignity of labour, the bare-foot doctor or engineer, an understanding spouse and the pulls of extra-marital relations. Documentary experts say that within the constraints of creative reality, even these films can reflect their country's development aspirations and strivings and even the failings and achievements of its people.

In some African, Asian or communist countries there are few individual film makers classified as new-wave film makers, who have set in motion the movement for the socially relevant cinema. This indicate the effort to use the power of the film medium not only to entertain, but to educate and influence the life pattern of viewers. As a change agent its potentiality has started manifesting to reach wider audience, to persuade them and to get their acceptance. The commercial cinema has also started reflecting some of these new trends and offbeat themes of great social significance.

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Introducing the Commercial Cinema

The cinema after Independence in India was predominantly commercial so far as feature films were concerned. The star system, high budgets, escapism, concoction of popular entertainment ingredients, and abundance of music, song and dance were generally the characteristics of this cinema. Circumstances like inflation, overcrowding, dislocated life, social tension, rampant unemployment, disillusionment and youth alienation encouraged film makers to resort to fantasies and escapist or entertaining themes for their pictures. Starting with Sholay and graduating from certain films like Kache Dhage and Reshma Aur Shera, Indian heroes started having an image of a Robin Hood, Garth or Tarzan. The films had revenge as the theme with accompanying attributes of fighting violence. As one critic points out the dividing lines between art and industry, between north and south, between the moghul and the maverick became hazier than before, movies more than any of the arts provided a spectacle that enthralled, exasperated and appalled in excess". Multi-crore budgeting registered ascendence in Naseeb and Kranti and reached its culmination in Razia Sultan, which also sought to outdo any other picture in respect of grandiose of set and costumes.

Reaction to this trend however found a manifestation both in the form of the evolution of a new wave or art cinema and the appearance of new directions in commercial cinema itself.

A new trend in film making was born first in Kolkata and then in sporadic waves in other centres of film production in the south. The impact of international film festivals, the institution of film awards, documentary cinema, and the influence of famous film makers from abroad like Jean Renoir (France), Frank Capra (Hollywood), V.I. Pudovkin (USSR) were some of the forces which contributed to the quest for an alternative cinema. These new trend films were made at low costs, outside the main stream of commercial cinema. Their dominant characteristics were their social concern, purposefulness, realism, narrative style, exclusion of unrelated song and dance routines and fights and other familiar devices of the commercial package. Their acceptance by the intelligent and cultivated audiences in the country and the high praise which some of the really good new trend films won abroad brought a much needed self-confidence to adventurous or innovative film makers. The Film Finance Corporation and its successor the National Films Development Corporation provided institutional aid to the otherwise individualistic trend among young film makers. Some notable proponents of this new wave cinema, also called socially relevant cinema or alternative cinema, were Satyajit Ray, K.A. Abbas, Balraj Sahni, Raj Kapoor, Shyam Benegal, Mrinal Sen, Basu Chatterjee, M.S. Sathyu, Utpalendu Chakraborty, Pattabhi Rama Reddy, Adoor Gopalakrishnan, Govind Nihalani, Girish Karnad and B.V. Karanth. This trend was, however beset with difficulties. Important among these were lack of finance and exhibition halls, direct confrontation with influential commercial cinema and their monopoly distributors, and extreme individualism in communication appeals and entertainment techniques by sophisticated aesthetics. Yet, with assistance from Film Finance Corporation and other means, some prize winning films like Ghare Baire and Paar have been produced. Mrinal Sen, who is regarded as one of the Third World's most experienced and internationally renowned radical film makers, has produced new films that win prize after prize. From Ek Din Pratidin to Khandar is a saga of laurel winning in film making. He himself says

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that cinema should not hibernate and many a film maker with his way of thinking besides India's film wizard Satyajit Ray, have been experimenting with the medium to find a new analysis on the growing explosive social situations around them. The films Chokh by Utpalendu Chakraborty and Damul by Prakash Jha are described as models of possible alternative cinema, for it is cinema of hope. It is advocated that a good film is one that should depict the odds against the best of life and yet seek to transcend them and affirm that these odds should not choke the indomitable spirit of the men, women and children of a society. Ardh Satya is considered the new cinema's biggest hit. It deals with the inequitous system of justice through the story of a sadistic policeman. It is heartening that old masters of new cinema continue to work with increasing maturity and younger film makers are exploring newer subjects and styles with growing confidence.

While the movement for the new cinema in India is still on, though with different intensity and dimensions in different regions, there are some discernible new directions manifested in the commercial cinema itself. Reaction against high budgeting was visible when Hrishikesh Mukherjee earned on the New Theatres tradition with some success. The films of Basu Chatterjee, Rajnigandha and Chhotisi Baat with their humorous insights into the ordinary daily life of people proved that such movies could also attract crowds Films like Love Story and Ek Dujje Ke Liye, costing one-tenth of the high price-tagged pictures, almost shattered the concept that multi-crore and multi-star pictures would essentially be box-office hits. A change in acting style seemed to be obvious. A new line of heroes and heroines have started emerging who seek to play their roles as actors and actresses and not just stars. Another thing that has emerged is the return of love stories and adoption of offbeat themes including women's lib, extra-marital relations, estrangement between parents and children and the lives of coal miners. Pictures like Arth, Souten, Dard Ka Rista, Talaq, Mandi, Do Dishayen, Devta, Mayori and Kalka have proved that such pictures have started having more appeal to the changing tastes and moods of cine goers. Film makers have stopped depicting women as objects of sex exploitation or male chauvinism. A set of films dubbed as feminine genre are gaining popularity. These films present women as equal citizens and individuals in their own right. In Arth, two women, a wife and a lover, move from emotional dependence on a man to the freedom of rebuilding their lives on their own. Subha sought to find justification for a woman to seek fulfilment in her career even at the cost of her marital security. The movie Mujhe Insaf Chahiye depicts the story of a liberated woman in all her trials and turbulations, including her angry cry for justice.

Yet another trend visible in the commercial cinema is an occasional effort at light comedies like Chupke Chupke, Khatta Mitha, Naram Garam and Kissi se na Kehna. These efforts only show that reasonable thematic experimentation or innovativeness in film-making in India can be tried without box-office debacle.

The taste of cinema goers seems to be changing also in respect of overpadding of chaotic song and dance sequences. This is discernible in cinema halls when viewers walk out when such scenes are being shown.

Some of the film critics today maintain that the real trend centres in the commercial cinemas are the regional films. While the previous monopoly of artistic Bengali films and of the commercial Hindi films has gone down, the regional cinema in Malayalam,

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Kannada, Telugu and other southern languages is coming into its own. Young directors and new stars are emerging in these regions. Even in competitions the winners are dominantly from pornographic and blue films from the south, adroitly side-stepping regulations, constitute an alarming trend.

Growth of Documentary Films in India

India is forging ahead even in the field of documentary films, news reels, cartoon films and quickies which are all different visual instruments of public information, education and instruction, motivation and attitude changes. Defined originally as creative treatment of actuality, today documentary and information films include those which deal with significant historical, social, scientific or economic subjects, photographed in actual occurrence or reenacted, and the emphasis is more on factual content than on entertainment. These films record contemporary history and present filmic reports on the social and economic progress of a country.

Starting modestly when the Films Division of the Ministry of Information and Broadcasting was set up in 1948, India is currently having an annual production of 104 short films. In 1983-84 the Films Division produced 143 documentary films including 40 produced by independent producers.

In India the State governments, public undertakings and private enterprises can also produce documentaries. If they are within the maximum length of 2000 feet, these films can be released on theatrical circuits only through the Films Division. Production assignments can be also given to independent producers, and annually about 40 to 50 films are produced that way.

India has many well known documentary film makers both in the public and private sectors. They have made both individually and collectively, significant contributions to the development of Indian documentaries and animated films. Produced by Films Division many of these films have obtained international and national awards. Many independent producers outside Films Division have also made documentary films of merit and received awards for their films.

Documentaries and news reels are exhibited in all cinema houses and at each performance; the rental is one per cent of the average weekly collections. Every week one news reel and two short films are released at all important centres. The Films Division also supplies prints on loan to government departments, semi-government educational and charitable institutions, hospitals, social welfare organizations and individuals. This is done through its distribution branch offices as well as through the regional and field publicity units of the Directorate of Field Publicity. For noncommercial shows films are loaned free of charge.

The documentary film movement has a bright future in India. Other than the number of good film makers in the country, there are also sponsoring organizations which realize the importance of documentary films as a powerful and effective visual medium for depicting creative actuality of our changing social scenes and ecology. The government on its own part is looking forward to having more such films on technology, science, environment, ecology, places of pilgrimage, hill stations, sports, folk music, folk dances and other varieties of art and culture from various parts of the country.

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Future Prospects

Whatever may be the quality of our motion pictures, they continue to be popular. The video and TV boom has further boosted their importance and craze. TV films have added a new dimension and it is significant that the first TV film (Sadgati) was made by Satyajit Ray and more such films are being produced by other eminent film makers. Good films for children is another branch which needs to be further activised and diversified. To this end, the Children's Film Society, the main producing agency, is being keyed up. India is an exporter of films especially to those areas where Indians or Asians live in fairly large numbers. It is heartening that package marketing interests and tastes of the internal audience has started being reflected in the widening range of current themes and their improving treatments. Participation in various national and international film festivals is helping to infuse new trends and techniques among the more professionally alert film makers, actors and technicians. Yet, some communication experts still believe that apart from popular entertainment ingredients, creativity and aesthetics, Indian films should become more socially purposeful. They should rid of their irrelevant paddings or trappings and professionally unedifying constituents to have a more ennobling impact on the youth and illiterate persons, without becoming pedantic or shedding individual creativity or professional merit.

At present there are, however, some inbuilt handicaps in the films industry. Apart from the firmness of censors and the new danger from video piracy, the most important hurdle in the way of this popular visual medium reaching a vast majority of people is scarcity of cinema houses and exhibition facilities. Very few of the existing cinema theatres have proximity. Very few of the existing cinema theatres have proximity to deep and distant places of rural India. Although field publicity units of the central and state governments do try to fill in the gap, the total number of cinema seats is much less than two-fifth of UNESCO's minimum norm. From the point of view of adequate and sophisticated technology the 16 mm, 8 mm super and wide screen technologies need to be improved. The position in respect of raw material and studio equipment also needs to be further geared up. Government activisation and the efforts of the National Films Development Corporation and other media organizations as also innovative film makers both in the field of commercial and new cinema, have pushed the medium and industry well ahead. But our films have many miles to go as yet in the direction of professional, communication and technical excellence, creative visual impact, wholesome entertainment, aesthetics and international marketability. This task of the Indian cinema, in becoming a booming industry, a more persuasive and socially relevant change agent, technically well equipped and a decent package offering wholesome entertainment and good music, places at tremendous responsibility upon the industry and on those who operate and direct it, as also on the governing media institutions and censors.

Policy for Import of Cinematograph Films and Other Films (Including Film on Video Tape, Compact Video Disc, Laser Video Disc or Digital Video Disc)

In exercise of powers conferred under Paragraph 4.11 of the Export and Import Policy 1997-2002, as notified in the Gazette of India extraordinary, Part II Section 3, Sub Section (*ii*) vide S.O. No.283(*e*) dated 31.3.1997 and in supersession of Public Notice No.4(PN)/9702 dated 31.3.1997, as amended from time to time, the Director General of Foreign Trade

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hereby notifies the policy for import of cinematograph films and other films (including film on video tape, compact video disc, laser video disc or digital video disc).

(*i*) Import of cinematograph feature films and other films (including film on video tape, compact video disc, laser video disc or digital video disc) shall be allowed without a licence.

(*ii*) The importer of the film shall comply with the provisions of all applicable Indian laws governing the distribution and exhibition of films, including the requirement of obtaining a certificate of public exhibition prescribed under the Cinematograph Act 1952.

(*iii*) Import of any unauthorized/pirated films shall be prohibited.

(*iv*) Import of foreign reprints of Indian films shall not be permitted without the prior permission in writing from the Ministry of Information and Broadcasting, Government of India.

(*v*) The Ministry of Information and Broadcasting, Government of India, on being satisfied that it is necessary or expedient in public interest to do so, may waive or relax the above requirements.

Shooting of Foreign Features Films in India: A Step-by-Step Guide

The Government of India invites foreign film teams to shoot their films in India—a country with locations of untold beauty. We have also simplified the procedure for shooting of films by foreigners in India and the ensuing paragraphs, we hope, will answer all your questions regarding the procedure to apply for shooting permission.

What should accompany your application?

- You need to send us a simple letter, telling us of your intention to shoot in India, mentioning the dates of shooting, particulars of the cast and crew, and you chosen locations. Please address your letter to the relevant address a month before your planned shooting schedule, and enclose four copies of the final, detailed shooting script, a draft/cheque for US$ 200 drawn in favour of Pay & Accounts Officer, Ministry of I&B, (MS), New Delhi (that is a fee for scrutiny of the script), detailed shooting locations and particulars regarding the cast and crew coming to India. No fee is required for shooting documentaries in India.
- Should you wish to bring your own shooting equipment, please send us a list of the equipment to be temporarily imported. This will enable us to make a recommendation to the customs authorities to exempt the temporary import from customs duty.
- Your permission to shoot will normally not take more than three weeks to process. The permission letter issued by the Government of India will facilitate your permission from other local authorities, which may, in some cases, need to be obtained directly from these authorities.
- In case any living personality is portrayed in the film as a Character, we suggest that you share the script with that personality or his/her legal heirs, before beginning the shooting, and obtain a 'No Objection Letter'. This letter will expedite the clearance of your application, and also guard against the possibility of any defamation or libel suits.

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- If you propose to shoot your film as a co-production, a copy of the agreement between your company and the Indian party indicating the role of each party, its responsibilities and liabilities, must accompany the application.
- If your film requires shooting in the scenic but sensitive areas of Jammu & Kashmir, the North Eastern India or border belts, and your application will be considered for specific approval in consultation with the Ministry of Home Affairs. In such cases, you would need to allow more time to process your application.

What the Indian mission in your country will do for you?

Do submit the detailed particulars of all the members of the shooting team, to the Indian Mission in the country from which they would be departing for India at the time, indicating your intention to shoot in India. Our mission will issue them visas in the normal course.

Other things that you may want to know

- An expert from a panel constituted by us for this purpose will scrutinize your script. If considered necessary, to facilitate the shooting, a liaison officer may be attached to a film shooting team. This officer will help you to get local clearances, and provide an interface with any local institutions. Where a liaison officer is so attached to the shooting team, the Government of India will bear his expenses. In exceptional cases you may need to show the completed film to a representative of the Government of India, in India or in an Indian Mission abroad, before its release anywhere in the world. This requirement will apply only to films made on subjects of political, religious or socio-cultural sensitivity, and is focused on ensuring that the film has been shot in accordance with the scrutinized script and that the film has nothing objectionable from the point of view of presentation of a correct and balanced perspective on the topic covered.
- During the shooting of the film if it is felt that any material changes or deviation from the approved script is necessary, permission may be taken from this Ministry before shooting these scenes.

Send Applications for Shooting Feature Films/Tele-films in India to:

The Ministry of Information and Broadcasting
Government of India
'A' Wing, Shastri Bhavan
New Delhi-110001

Send Applications for Shooting Documentaries in India to:

The Ministry of External Affairs
(External Publicity Division)
Government of India
'A' Wing, Shastri Bhavan
New Delhi-110 001

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To,

The Secretary,
Ministry of Information and Broadcasting
Government of India, New Delhi.

Sub:

Sir,

With reference to the Ministry of Information and Broadcasting's letter No..... dated .....we hereby give the following undertakings:

1. Shooting of the film will be done in locations in India in accordance with the script as approved by the Government of India. If we consider any material changes are necessary in the script, we shall obtain, the prior approval of the Government of India for such changes.
2. We shall furnish the detailed particulars of the members of the shooting team and the exact locations where the shooting would take place in India at least one month in advance of the arrival of the team in India. We note that prior approval of the Government of India is necessary for the fixing of locations for shooting in certain areas.
3. We note that in the case of assistance to be obtained from other Ministries such as Defence, Education etc. separate agreements as stipulated by these Ministries, are required to be signed with them.
4. We shall shoot the film only in the presence of a Liaison Officer where attached to the team by the Ministry of Information and Broadcasting.
5. We accept that part of the Liaison Officer's duty will be to ensure that nothing detrimental in the depiction of India or the Indian people shall be shoot or included in the film. In the event of any disagreement arising between the team and the Liaison Officer in this respect, the matter will be immediately referred to the Ministry of Information and Broadcasting whose decision will be final. We shall ensure that India's security interests are not compromised in any manner.
6. We undertake to show our completed film to the representative of the Government of India/the Indian Mission in.....for scrutiny if recommended by the Ministry of I&B and we further undertake to delete and destroy the portions of the film that may be found objectionable on such scrutiny by the Government of India, before the film is utilized for public exhibition anywhere in the world.
7. After the shooting of the film is completed in India we shall provide, in duplicate, to the Ministry of Information and Broadcasting a narrative report about the details of shooting done in India.

Yours truly,
(XYZ)

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